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VOLUME 8 ■ NUMBER 6 ■ NOVEMBER 2007 ■ WWW.PERIOD-HOMES.COM

oration, renovation and
ing in 1998, Principal Mark
l scholarship. 6

ıses, including Ludwig
e and Frank Lloyd Wright's
10

Manhattan is transformed
on & Partners. 14

Colonial home in Detroit, MI,
d the re-creation of the
16

Windows on the Gulf, *by Hadiya Strasberg*
Opticos Architecture's renovation of a Seaside, FL, house gives new detailing, a new color scheme and a timber-frame porch and balcony to a design that was never fully realized. 20

Puritan's Progress, *by Eve M. Kahn*
The 1661 Elder James Blake House, the oldest house in Boston, MA, and one of the oldest American houses built with the thick beams typical of England's West Country, is given a facelift by Historic Preservation & Design. 24

Stick Style Ingenuity, *by Eve M. Kahn*
River Architects' overhaul of the 1892 Herman C. Timm House in New Holstein, WI, preserves one the country's best examples of the notoriously fragile Stick Style. 26

Crash Test, *by Dan Cooper*
The late-18th-century Butler-McCook House, the oldest house in Hartford, CT, recovers from damages brought on by a runaway automobile with the help of Roger Clarke, AIA. 28

Back to Its Roots, *by Lynne Lavelle*
Donald Lococo Architects LLC renovates and sympathetically expands a 3,020-sq.ft. stone farmhouse in rural Loudoun County, VA, that had fallen into disrepair. 31

Book Reviews

Bertram Goodhue: His Life and Residential Architecture, by Romy Wyllie, *reviewed by Eve M. Kahn* 132

New Rooms for Old Houses: Beautiful Additions for the Traditional Home, by Frank Shirley, *reviewed by Nicole V. Gagné* 133

North Shore Long Island: Country Houses, 1890-1950, by Paul J. Mateyunas, *reviewed by Anne Walker* 134

Barns, by John Michael Vlach, *reviewed by Martha McDonald* 136

The Forum

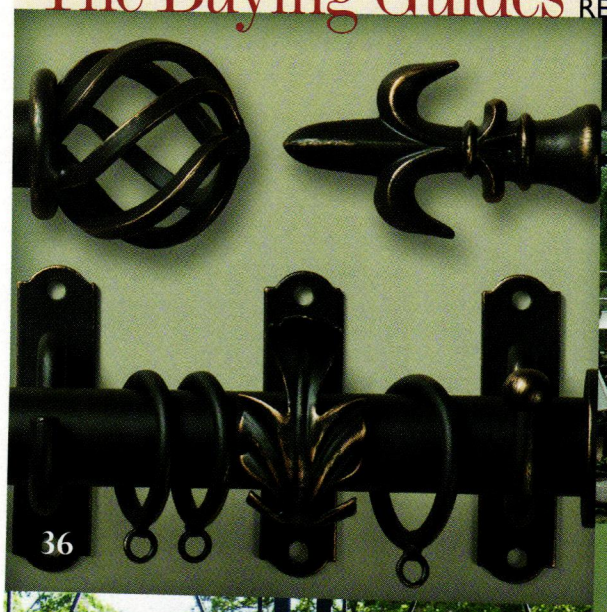
Energy-Saving Answers, *by John H. Cluver*
Replacing siding, windows and doors in the name of energy savings can compromise the traditional character of an historic house. 138

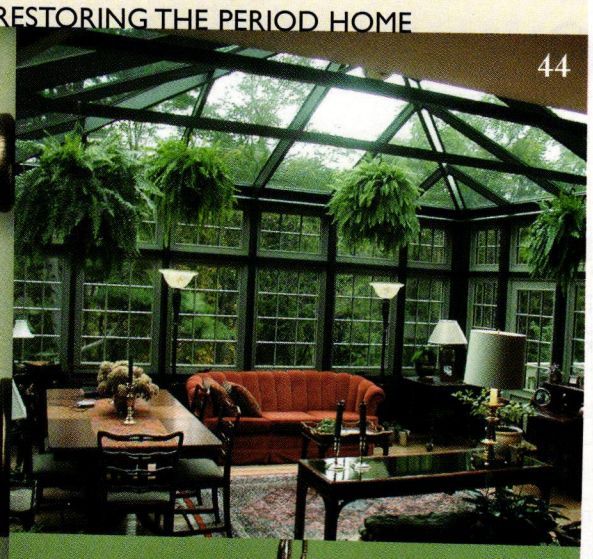
Departments

Advertiser Index **34** Calendar of Events **137**

On the Cover: Seventeenth-century Delft tile surrounds the living-room fireplace of an 1896 Dutch Colonial home in Detroit, MI, that was recently restored by McIntosh Poris Associates. See page 16. *Photo: Justin Maconochie*

The Buying Guides RESTORING THE PERIOD HOME





Buying Guides

In this issue you will find 18 Buying Guides on our issue theme: Restoring the Period Home. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from doors, windows, shutters and hardware to salvaged materials and antiques, forming a comprehensive source for professionals restoring traditional homes.

Artwork, Art Glass & Furnishings 36
Columns & Capitals 38
Conservatories & Outbuildings 44
Doors, Windows, Shutters & Hardware 49
Exterior Elements, Ornament & Finishes 68
Flooring 72
Interior Elements, Ornament & Finishes 77
Landscape & Garden Specialties 82
Lighting & Electrical 87
Mantels, Fireplaces & Chimneys 97
Metalwork 100
Plumbing, Bath & Heating 108
Roofing & Roof Specialties 112
Salvaged Materials & Antiques 120
Stone, Brick & Masonry 121
Timber Framing & Barns 122
Tools & Equipment 125
Woodwork 126

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Period Homes, P.O. Box 3000, Denville, NJ 07834-9965

PERIOD HOMES (ISSN # 1531-2100) is published by Restore Media, LLC, 45 Main Street, Suite 705, Brooklyn, NY 11201. Subscription rate to professionals in architecture, interior design, construction and landscape design in the U.S. and possessions: $21.95/yr. (6 issues). Not available outside the U.S. Postal System.

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The Scholar Architect

In his preservation, renovation and new-construction projects, as well as scholarship, a New Jersey architect is a staunch proponent of traditional architecture. *By Will Holloway*

The Bridget Smith House, the last intact iron miners' house in northern New Jersey, was built in the township of Mine Hill in 1855. Fifty years later and 15 miles to the south, Carrère & Hastings' 38-room Blairsden was realized in Peapack. Not long after, Gustav Stickley's Craftsman Farms was completed in nearby Parsippany. In 1920, a Harrie T. Lindeberg design was built for the clockmaker Seth Thomas in New Vernon.

These four structures in northern Somerset and southern Morris counties represent the spectrum of historical housing types, from modest workers' homes to expansive manses for the wealthy. Each has also played a key role in the career of New Jersey architect Mark Hewitt, who is currently restoring one, is involved in the preservation of two and recently penned a book on the architects of another. Through such work, as well as historically inspired new design, Hewitt continues to champion time-honored architectural traditions, furthering his firm belief that the contemporary built environment "is a pluralistic place – and Modernist architecture doesn't acknowledge the pluralism of the existing historical built world."

From Student to Teacher

Originally from Seattle, WA, Mark Hewitt headed east in the early '70s to study drama at Yale University. It was in his second year, after taking a class taught by architectural history professor Vincent Scully, that he switched his focus to architecture. "The reason I'm an architect is Vincent Scully," says Hewitt. "His course was a revelation – I fell in love with architecture and architectural history." Hewitt also studied with Charles Moore and Allan Greenberg, the latter whom he describes as his "main mentor." After graduating in 1975, Hewitt went to the Graduate School of Fine Arts at the University of Pennsylvania, where he became a teaching assistant for Greenberg – and where the Post-Modern movement was in full swing. "Like a lot of students of Post-Modernist architects," he says, "I thought that if you were trying to bring back the meaning and symbolism of traditional buildings, why not do traditional buildings?"

Hewitt worked briefly in Greenberg's office and then spent a few years in the office of Robert Venturi, where he did his apprenticeship. In 1982, having always wanted to teach, Hewitt relocated to Houston, TX, accepting a position teaching architectural history and theory at Rice University. There he became more interested in traditional architecture and the history of non-Modernist, 20th-century buildings, and, inspired by a trip to England, began researching what would become *The Architect and the American Country House*.

In 1986, Hewitt moved to New York City, where he taught architecture and historic preservation at Columbia University. *The Architect and the American Country House* was published by Yale University Press in 1990. That same year, Hewitt became an associate professor of architecture at the New Jersey Institute of Technology (NJIT). His second book, *The Architecture of Mott B. Schmidt*, was published by Rizzoli International Publications in 1991.

In the mid-1980s, while also teaching architecture and historic preservation at Columbia University, architect Mark Hewitt (above) designed his first house: an austere Georgian (top) on the North Shore of Long Island. He is now the principal of Bernardsville, NJ-based Mark Alan Hewitt Architects, which has completed approximately 70 restorations, renovations, additions and new houses over the past 10 years. *All photos: courtesy of Mark Alan Hewitt Architects*

"The idea for the Mott Schmidt book was brought to me by Allan Greenberg," says Hewitt. "While practicing in Connecticut during the late '70s, he was working with Greenwich's grand old man of contractors and happened to ask, 'Which architect that you've worked with in your entire career' – and he'd been working from the 1920s to the '70s – 'does the best working drawings?' The contractor replied, 'Without a doubt, Mott Schmidt. Technically the best architect I've ever seen.'

"So Allan was curious. He'd never heard of Mott Schmidt. He decided to look up Schmidt and met his widow. She was an absolutely charming woman, and really wanted her husband's work out there for the public. Allan said that he was too busy to write the book, but that I might be interested in doing it. I was too young then to appreciate how good he was. I admired the work, I wrote the book, and it was a perfect entry into learning how to design traditional buildings. In fact, my first house is Mott Schmidt-like."

The Long Island Georgian was inspired by the work of New York architect Mott Schmidt, who Hewitt came to appreciate while researching his second book, *The Architecture of Mott B. Schmidt* (Rizzoli International Publications, 1991).

That house was completed in 1989 in Lattingtown, on Long Island's North Shore. Hewitt had been referred to the client, a New York real-estate man and a collector of English antiques, by then Columbia dean James Stewart Polshek. "It was a fairly bold house for the mid-1980s," says Hewitt, "but Polshek was quite supportive. He said that if the client wanted something traditional, then I should design something traditional." For the hilltop site overlooking Long Island Sound, Hewitt designed an austere Georgian finished with Flemish-bond brickwork and a limestone door surround in Hewitt's version of the Ionic order. The house includes a basement-level garage and a Temple of the Four Winds pavilion – a Hewitt favorite – in the garden.

At the same time, Hewitt was also working on the restoration of an 1866 townhouse in New York City's Greenwich Village. The client had purchased the building in 1985, when the block was rundown and the house was, as Hewitt says, "an absolute mess. The stoop had been torn off and all of the window details had been messed up. But we had a twin house next door and we knew the architect was Robert Mook – who was also the architect of the first concrete house in America."

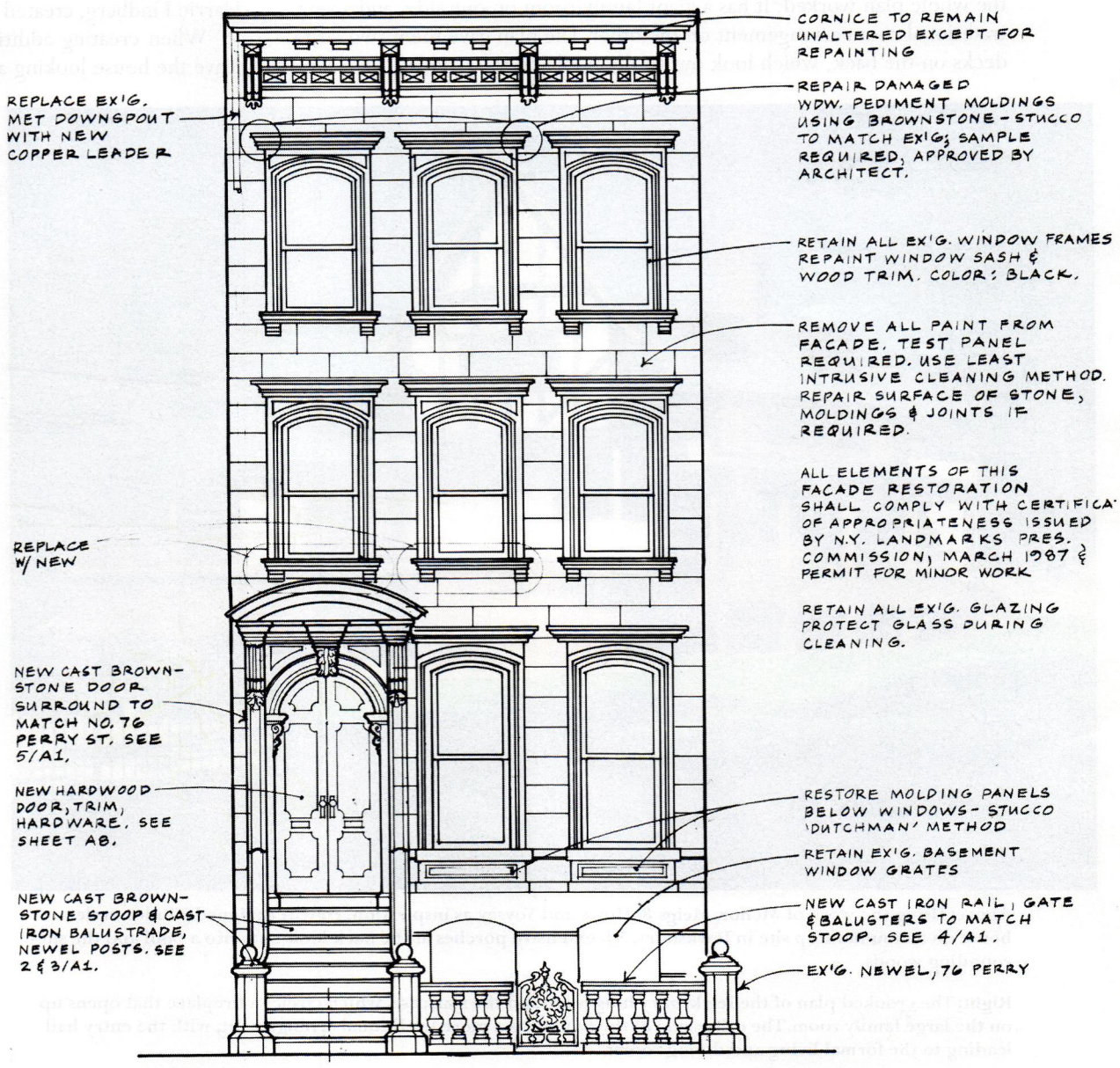
A stucco coat was applied over the original brownstone, which had spalled, then all of the details were re-molded and the stoop was restored. "It's a good example of prettying up one house on the block and everybody else following suit," says Hewitt. "A lot of the houses on the block have been subsequently restored – it's now a fairly fancy block of Perry Street." Indeed, in 1995, the restored townhouse took first prize for an urban house in the National Trust for Historic Preservation's Great American Home Awards.

In the early 1990s, while at NJIT, Hewitt became involved in the preservation of Craftsman Farms, Gustav Stickley's home in Parsippany, NJ. That would lead to the publication of *Gustav Stickley's Craftsman Farms: The Quest for an Arts & Crafts Utopia* (Syracuse University Press, 2001). In 2002, the book received a New Jersey State Historic Preservation Award.

A Diverse Portfolio

After deciding to step away from teaching fulltime, Hewitt, along with associate Jerry Bruno, founded Mark Alan Hewitt Architects in the small north-central New Jersey town of Bernardsville in 1998. The office recently relocated to a Victorian house on Claremont Road, which is named after Beaux Arts architect George B. Post's house on Bernardsville Mountain. "I came here because my wife and I like the village," says Hewitt. "It's a good historic place for me – it resonates with my work."

Mark Alan Hewitt Architects has completed approximately 70 projects over the past 10 years, from restorations and renovations to additions and new houses. One of the first of those new designs was a Shingle Style



Above and right: On Perry Street in New York City's Greenwich Village, Hewitt designed the restoration of an 1866 Robert Mook-designed townhouse. The project included re-molding the missing and damaged elements, restoring the stoop and introducing a new cast-iron balustrade, newel posts, rail and gate.

Above: Hewitt's design of a Shingle Style house in Bedminster, NJ, was inspired by McKim, Meade & White's 1883 Isaac Bell House in Newport, RI.

Right: By splitting the Bedminster house into two pieces and inserting large laminated trusses in between, Hewitt was able to create a double-story living-room space with an Arts and Crafts feel.

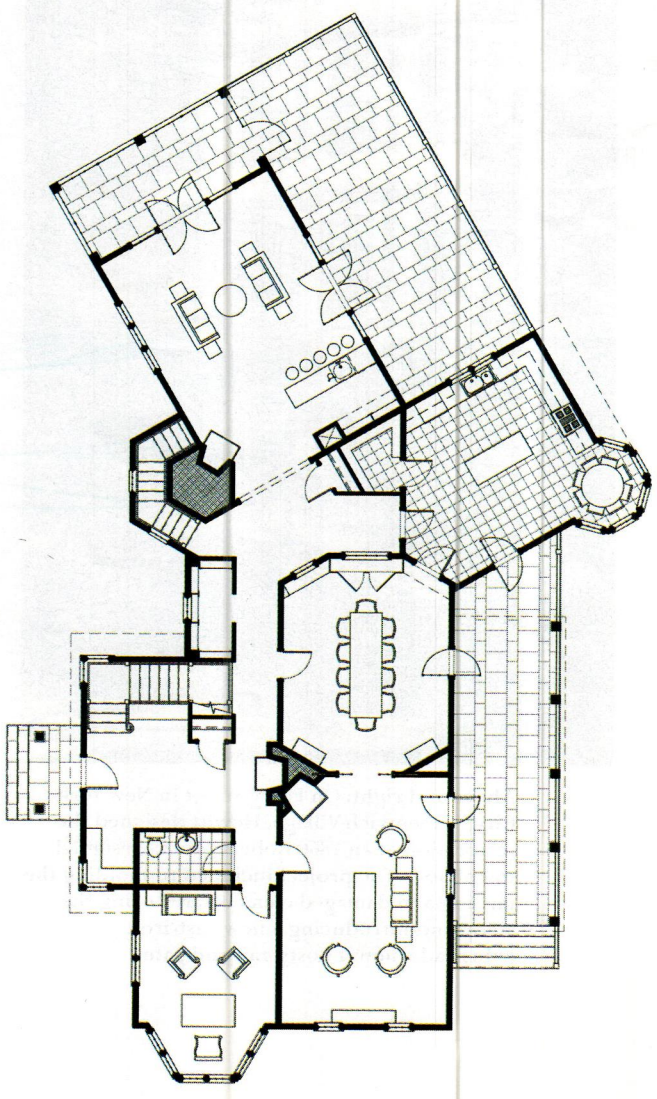
house in Bedminster, NJ, that was inspired by McKim, Meade & White's Isaac Bell House (1883) in Newport, RI. The client had owned the property, a parcel of a large old horse farm along the Raritan River, for 20 years and had decided to build a weekend house. "We did an interesting thing here," says Hewitt. "We split the house into two pieces that are both framed with stick-built lumber. Then, in between, we inserted large laminated trusses that go all the way to the ground floor. The roof between the two sides comes across and makes a double-story living-room space, creating an Arts and Crafts quality – so we mixed metaphors a little bit."The exterior includes a typical large Shingle Style porch overlooking horse pastures and a detached garage that doubles as a studio space for the owners.

Soon after, Hewitt designed a Tudor-style house for a mountaintop site in the town of Tewksbury, NJ. At the beginning of the design process, Hewitt showed the client the work of Mellor, Meigs & Howe and Voysey, which became the inspiration for the project. Although he was working under an "impossibly low budget" and the details fell by the wayside, Hewitt says that the design is interesting. "It's a crooked plan," he says. "We made a fireplace in the staircase that then became the hinge around which the whole plan worked. It has a giant family room on one side, and a very traditional room arrangement on the other. The plan gave them two large decks on the back, which look out to the pool and the woods."

Other notable designs include a fantastical nine-bedroom house in Bedminster – which was never realized – based on Edwin Lutyens' Castle Drogo, and a sympathetic L-shaped kitchen addition to a 1915 Craftsman house in Madison, NJ. Creating such compatible additions to historic houses is a particular focus of the firm. "We strive to answer the need for additions to what I call vintage houses – beautiful houses from the 1870s to the 1920s, which I think is the great era of house building in the U.S.," says Hewitt. "It's the period at which, typologically and stylistically, we get the houses that we continue to build today. The architects that I've been studying, such as Mott Schmidt, Charles Platt, McKim, Meade & White and Harrie Lindberg, created the palette of styles and types in vogue today."

When creating additions to such vintage homes, Hewitt's goal is to leave the house looking as though it hasn't been touched by an architect.

Above: Using the work of Mellor, Meigs & Howe and Voysey as inspiration, Hewitt designed a Tudor-style house on a mountaintop site in Tewksbury, NJ; extensive porches at the back look out onto a pool and the surrounding woods.



Right: The crooked plan of the Tewksbury hinges around the staircase, which circles a fireplace that opens up on the large family room. The other side of the house has a more traditional arrangement, with the entry hall leading to the formal living and dining rooms.

Although ultimately it was never realized, Hewitt's biggest and most elaborate design was an expansive country house on an old horse farm in Bedminster, NJ, for a family of nine; the plan was based, in part, on Edwin Luytens' Castle Drogo in Exeter, England.

"When I got into this 10 years ago, I was a consultant to historic-preservation commissions, and I couldn't find a lot of architects that I thought were doing anything like a decent job – it was the Modern glass box on the back stuff," he says. "As I say to my clients, I want an addition to be good enough that what we've done is in the style of the original building, but doesn't slavishly copy it. I want a little bit of differentiation, but it has to look like it fits."

Hewitt is also heavily involved in historic preservation. He is currently working on master plans for five historic churches and continues to restore three historic farms in New Jersey. Next to the early-Dutch Wyckoff-Garretson House (1730) – which Hewitt restored in the late '90s (see *Period Homes*, November 2005, page 32) in Franklin Township, the Van Liew-Suydam House is in the process of having its interior restored. Although it dates to the 1700s, the largest portion of the Van Liew-Suydam House was built in 1875 – its woodwork exemplifies 19th-century Victorian farmhouses. "These farms were part of a state water-conservation project that called for a dam on the Raritan River," says Hewitt. "All of these farm fields were going to be flooded in the 1970s. The project was put on hold indefinitely, which allowed these buildings to be wonderfully preserved in terms of their original fabric. They were in a fairly awful state of disrepair, but funding from the state of New Jersey has allowed us to restore them."

The last remaining example in a town once filled with company-built houses – mostly for Irish miners in the mid-19th century – the Bridget Smith House is both extremely modest and a testament to how people lived at the time. When Hewitt first began restoring the house in the mid-1990s, it was falling down. Much of the cladding was replaced, the porch was rebuilt, a new roof was installed and the windows were rebuilt. The interior restoration is currently underway.

Looking to the Future

While busy at the drafting board, Hewitt has not slowed his research of architects and firms whose works he learns from and passes on to others. His most recent book, *Carrère & Hastings: Architecture & Urbanism*, which was written along with Kate Lemos, William Morrison and Charles D. Warren, came out in 2005. "Acanthus Press wanted to do a book on Carrère & Hastings and asked me to be the editor and assemble the team of authors," says Hewitt. "I felt an obligation to my colleagues who love Carrère & Hastings to get the material out there so people can see how good they were. They were not merely slavish proponents of French Beaux Arts doctrine in America. They worked in all sorts of different veins and responded brilliantly to different contexts – and are an example of why architects shouldn't be pigeonholed."

"I'm a polymath," says Hewitt. "I get bored if I'm not doing two or three things at the same time. I'll have a book that I'm writing and then I'll go back to the drafting board and do some design – that's just who I am." So it is not surprising that along with continuing his design, preservation and restoration practice, Hewitt has another book planned – on historic-preservation theory. "One of the problems that we face is that preservation tends to be biased towards Modernism," he says. "I'm trying to reframe the debate about historic buildings and the current environment in ways that make historic buildings more natural denizens of the environment we live in now, and less like untouchable artifacts."

"I think that in the contemporary world, one of the paradoxes we face everyday is the increasing need to have tradition and cultural continuity in a world being taken over by technology," continues Hewitt. "Everybody else in this culture has become pluralistic, because that is the way we live, but architects refuse. I can appreciate Modernist architects like Alvar Aalto and I can like Thomas Jefferson or a simple miner's building from the 1850s. That kind of catholic taste reflects the way the world really is, but architects won't get over themselves, won't get over the idea that 'new form' is what architecture has to be." ■

Above & right: The Van Liew-Suydam House, shown before and after restoration, is one of three historic farms in the Raritan River Valley of New Jersey that Hewitt has been involved with over the years. Originally built in the 1700s, the largest existing portion of the farmhouse was constructed in 1875.

Modern Marvels

As residences or museums, Modernist houses pose unique preservation challenges. *By Kim A. O'Connell*

If not for the water, it might have been a typical August day at the Farnsworth House – that spare, glass-walled Modernist icon in Plano, IL, designed by Ludwig Mies van der Rohe. But the dog days of 2007 had plagued the Midwest with torrential rains, stranding the house amid 4 ft. of floodwater. Commandeering a neighbor's boat, a small group of preservationists motored to the islanded house to rescue furniture and other valuables before the water rose further. Despite their concern, they remained hopeful. "Knowing that this house has endured for so many years with this high-water behavior was reassuring," says director Whitney French.

The house is so perfectly suited to its wooded setting, yet so distinct from it, that one imagines that Mies must have anticipated this very thing happening. Located in a floodplain facing the Fox River, the horizontal, one-story house sits 5 ft. above grade on impossibly thin-looking white supports. This allows it to float above the landscape, its aloof detachment and perfect lines in stark contrast to the meandering branches and thick trunks of nearby trees. It is "more nearly temple than dwelling," as historian Franz Schulze famously observed, "and it rewards aesthetic contemplation before it fulfills domestic necessity."

Or perhaps this is simply domestic necessity honed to its essence. Completed in 1951, the house was designed as a bucolic retreat for Dr. Edith Farnsworth, providing prospect and refuge and little else. "It's meant to be relaxed in and vacationed in, and from that perspective, this incredibly minimal house is ideal," French says. "There is nothing that would need your attention."

Unless, of course, you were trying to restore the house. Like many other aging Modernist buildings, the Farnsworth House has presented myriad challenges to the team of preservationists that has worked to refurbish the dwelling in recent years. Yet their work has been informed by a burgeoning movement to save Modern architecture and develop technical expertise for dealing with its often-unusual materials and forms.

"Preservation of these Modernist structures is in its discovery and research phase," French says. "While many years of experience exist out there to refinish wood and reconstruct elaborate details on Victorians, and many resources are available to purchase period wallpaper and fixtures, the art of refurbishing Modernist structures is very exploratory at this point. Experts are rare, and valid guidance is just beginning to be developed."

The Farnsworth House – a Mies van der Rohe masterwork – is one of several high-profile Modernist buildings that have been restored in recent years. Now owned by the National Trust for Historic Preservation, the house still needs a roof replacement and repairs to the steel supports and famous travertine steps. *Photo: Jon Miller, Hedrich Blessing Photographers; courtesy of Landmarks Illinois*

Now that the Farnsworth House is open to the public, historian Franz Schulze's description that it rewards "aesthetic contemplation before it fulfills domestic necessity" seems to have been correct. The National Trust and the Landmarks Preservation Council of Illinois are continuing to restore the house so that it can better accommodate its 6,500 annual visitors. *Photo: Jon Miller, Hedrich Blessing Photographers; courtesy of Landmarks Illinois*

A Modern Movement

In the past, the construction of a Modernist house often occasioned a great hew and cry from observers, who were either horrified by its nonconformist silhouette or enchanted by its imaginative appearance. The demolition of a Modernist house, by contrast, has often occurred quietly and with little fanfare or outrage. In recent years, however, as more iconic Modernist houses have been torn down, preservationists have sat up and taken notice.

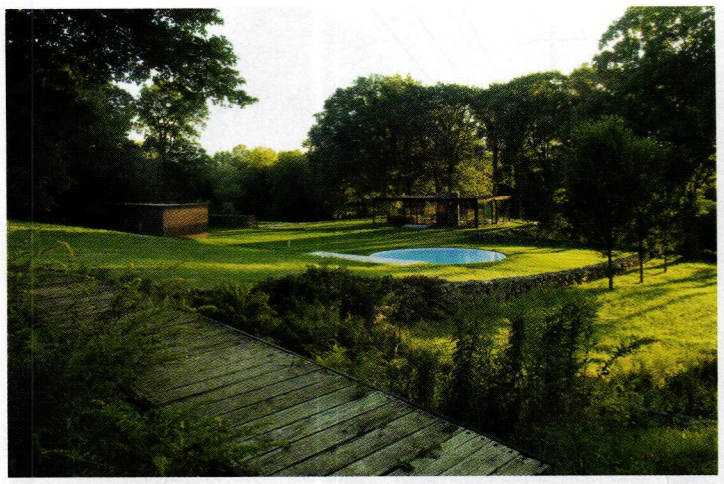
This past January, a 1972 house in Stamford, CT, designed by architect Paul Rudolph (most famous for his Brutalist concrete Yale Art and Architecture Building) was razed so that another house could be built on its lot. In February, a mid-century Modern house outside Cincinnati, designed by Ohio architect Woodie Garber, was demolished. Modernist commercial and institutional buildings also face the wrecking ball, such as Eero Saarinen's Bell Laboratories complex in Holmdel, NJ, Richard Neutra's Cyclorama Building at the Gettysburg battlefield and a Rudolph-designed high school in Florida. At the Marine Corps installation in Quantico, VA, nearly half of the base's 60 postwar Lustron houses – all-metal prefab structures that exemplified the "machine age" – were demolished last year, and the other half needed to be removed or disassembled this fall or suffer the same fate. Nationwide, Lustrons and other modest mid-century Modern houses remain vulnerable to this pervasive tear-down mentality.

Beyond the threat of demolition, many Modern houses are now more than 50 years old and falling into a state of disrepair. The materials employed in many 20th-century buildings, including plastics, engineered woods, prismatic glass and reinforced concrete, sometimes age in unexpected ways and create a range of problems unfamiliar to many preservationists and restorers.

"The number of preservation battles over Modern-era buildings has increased significantly over the past few years," says Tom Jester, AIA, project manager with Quinn Evans Architects in Washington, DC, and editor of *Twentieth-Century Building Materials: History and Conservation*, the seminal work on the subject. "In some cases, the buildings are hitting an age where renewal is needed, prompting some owners to consider demolition or major renovations that may not be sympathetic. Most people don't understand Modern architecture. Some of what was built isn't easy to love aesthetically and didn't work particularly well on an urban level, but it is our heritage and we can't erase it entirely."

To address these and other issues, several organizations have devoted themselves either in whole or in part to protecting Modern heritage. DOCOMOMO International (based in Paris, France), for one, has pursued the identification and preservation of Modern buildings since 1988. It now has chapters or working parties in 49 countries, including the United States, and maintains and adds to an international registry identifying hundreds of Modern buildings. In this country, DOCOMOMO US has seven chapters, advocates on behalf of threatened structures and holds conferences and other events to promote the recent past.

Where DOCOMOMO once trod alone, several other organizations have ventured as well. The granddaddy of preservation groups, the National Trust for Historic Preservation, has a nationwide initiative to preserve



Above: Philip Johnson's Glass House in New Canaan, CT, is the centerpiece of a 47-acre site that became an architectural playground of sorts for the architect. In addition to his iconic Glass House, which opened to the public in June 2007, the grounds include several other structures, including a pool, guest house and galleries. *Photo: Paul Warchol*

Right: To restore the house and prepare it for public view, the National Trust undertook more than two dozen restoration projects, including replacing the flat roof. The National Trust has written a short treatise about this work and posted on the Glass House website, where it can be applied to Modern residence elsewhere. *Photo: Eirik Johnson*

20th-century structures and has acquired several high-profile Modern buildings in recent years. Often working in partnership with other private groups to operate these sites, the National Trust now owns the Farnsworth House, Philip Johnson's Glass House and Frank Lloyd Wright's Robie House in Chicago, IL, and Pope-Leighey House in northern Virginia, among others.

Earlier this year, the Association for Preservation Technology International (APT) launched its Technical Committee on Modern Heritage, which will develop techniques for preservation of 20th-century building materials, host seminars and conferences and explore the philosophical aspects of restoring Modern buildings – how much historic fabric should be protected, how they can be added to and adapted, and so on. The Recent Past Preservation Network, founded in 2000 primarily to highlight significant places under 50 years of age, has advocated on behalf of an eclectic mix of Modern buildings, ranging from all-metal Lustron houses to shopping centers and bowling alleys. Still other groups such as the Los Angeles Conservancy and the Miami Modern Coalition have taken up the cause in their respective regions.

"Modernism is catching fire," says David Fixler, AIA, a principal with Einhorn Yaffee Prescott Architecture & Engineering in Boston, MA, as well as the president of DOCOMOMO US's New England chapter and co-chair, along with Tom Jester, of APT's Modern technical committee. "There have been a couple high-profile advocacy fights in recent years, and the National Trust acquired two major Modern properties [the Glass House and the Farnsworth House]. I would like to believe that DOCOMOMO and APT and others have gotten through to people that these buildings are exciting."

But they can also be challenging, as several projects illustrate.

Landmarks for Living

Despite the flood, August was an auspicious month for the Farnsworth House. Before the banks of the Fox River overflowed, the house received an outpouring of a different sort – a financial windfall courtesy of Brad Pitt. The actor and noted architecture buff had chosen the house as the location for a Japanese jeans company commercial he was shooting, generating a $60,000 rental fee. Although the fee only went so far as to cut the house's annual deficit in half, Pitt's visit and the attendant news stories helped to generate wider awareness of its ongoing preservation needs.

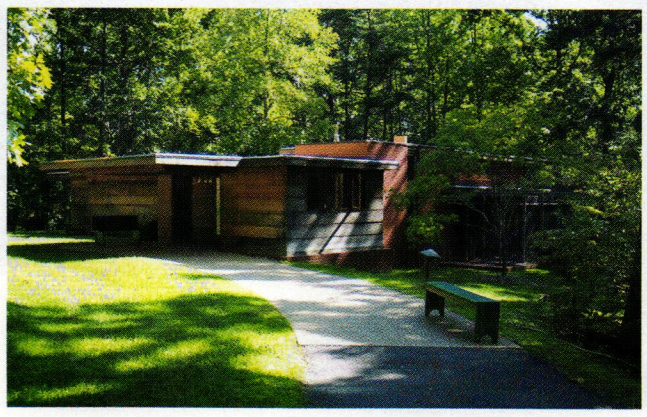
When the National Trust purchased it at auction in 2003, saving it from possible demolition, the house was in generally good condition. In 1972, then-owner Lord Peter Palumbo had hired the firm of Mies' grandson to restore the house to its original appearance. A 1996 flood severely damaged the interior, occasioning another restoration. Now operated by the Landmarks Preservation Council of Illinois as an official National Trust historic site, the house was opened to the public in 2004 and receives about 6,500 visitors annually. "This house is becoming a classic," French says. "The Farnsworth House is studied in every architecture school in the country."

Presumably, visitors are so entranced by what critic Paul Goldberger has called a "sublime architectural experience of extraordinary power" that they don't notice its flaws. French says that, among other things, the house needs a new roof; steel supports and beams are corroding; and distended and the travertine steps and floor are buckling and cracking in places. (All this was before the August deluge, which closed the house temporarily, and whose effects remain to be seen.) Thanks in part to a Save America's Treasures grant, the National Trust and the Landmarks Preservation Council are now arranging for several intensive studies of the materials to determine

Above: The Westcott House in Springfield, OH, is one of Frank Lloyd Wright's lesser-known works, and the only Prairie-style Wright building in the state. A multidisciplinary design team from Akron, OH-based Chambers, Murphy & Burge Restoration Architects and Columbus, OH-based Schooley Caldwell Associates undertook the complex task of restoring the house to its original 1908 appearance, including removing later additions and opening up long-divided spaces. *Photo: Brad Feinknopf Photography*

Right: Frank Lloyd Wright's Pope-Leighey House in Alexandria, VA, was one of the architect's so-called Usonian houses, modest but distinctive homes designed for the suburban middle class. To save it from demolition, the National Trust moved the house to its current location on the grounds of the Woodlawn Plantation, where it is provides an interesting counterpoint to the Colonial main house. *Photo: Kim A. O'Connell*

Above: Because of limited historical documentation, the restoration team made educated choices and decisions about the details that would have been included inside the Westcott House, commissioning the manufacture of special art-glass light fixtures, for instance, in a style that Wright might have crafted at the time the house was built. *Photo: Brad Feinknopf Photography*



the best approach to their conservation. Already, every inch of the travertine – a porous stone that is ill suited to the humid environment – has been mapped to identify problem areas and forecast future repairs.

If the Farnsworth House is ethereal in white, the Glass House in New Canaan, CT, is its earthier, darker cousin. Inspired by Mies' work at the Farnsworth House, architect Philip Johnson designed the Glass House as his country residence, a large-scale terrarium of quarter-inch glass supported by black steel piers. In contrast with the Farnsworth's floating quality, the Glass House sits solidly on the ground, more resolute in its relationship to the land. Johnson bequeathed the house to the National Trust before his death in 2005, and it opened to the public this past June.

Like so many Modernist buildings, the house is not without its share of problems. To prepare the home for public view, the National Trust undertook more than two dozen separate restoration projects, most notably replacing the flat roof and the leather-tile bathroom ceiling. Other initiatives include fundraising to enable the purchase of land to the north of the house to protect its extraordinary view. "As 'Modern' is now becoming historical," says Glass House Director Christy MacLear, "the interest in new practice, policy and examples is also very high. The Glass House is well positioned to exemplify the National Trust's Modern historic preservation as well as draw in entirely new audiences to preservation – namely those interested in Modern art, architecture and design."

The Glass House appears so open to the outdoors that Wright is rumored to have remarked, upon entering it, that he didn't know whether to doff his hat or keep it on. Like Mies, Johnson and other contemporaries, Wright was undeniably a Modern architect, and like them he experimented with new forms and materials on a wide range of structures. Yet Wright is a particularly interesting case, in that his career was improbably long and his work quite diverse, from his early Prairie School houses and his middle-class Usonian homes to his iconic Fallingwater in southwest Pennsylvania, with its cantilevered balconies, and the Ennis House in Los Angeles, CA, constructed mostly of interlocking pre-cast concrete blocks.

Preserving Wright's many extant buildings is the work of several organizations, such as the Frank Lloyd Wright Building Conservancy and the Frank Lloyd Wright Preservation Trust, among others. Recently, a team of architects and engineers restored one of Wright's earlier and lesser-known buildings – the Westcott House in Springfield, OH, now an historic house museum. The FLW Building Conservancy and the Westcott House Foundation retained Chambers, Murphy & Burge Restoration Architects (CMB) of Akron, OH, and Schooley Caldwell Associates (SCA) of Columbus, OH, to research and restore the house, which had been much altered and deteriorated since its 1908 construction. "It's an old house, and surprisingly it retains some Victorian details," says Lauren Pinney Burge, AIA, principal of CMB. "It's on the cusp of Modernism in terms of Wright's work, and yet it's a very modern space in the way it functions."

With minimal historical documentation at hand, the team had to make educated decisions about how the house's original details might have looked or worked, designing a new art-glass light fixture in a Wright style, for example, and creating a new water-drainage system that didn't detract from the house's historic appearance (since Wright had not included downspouts). "We did have to deal with the fact that Wright was pushing the envelope on certain details," says Robert D. Loversidge, Jr., FAIA, president of SCA. "If they worked, great, but if they didn't work, we had to find ways to make them look like they worked."

Neighborhood Watch

In northern Virginia, just south of Washington, DC, a quiet neighborhood of middle-class houses is shaded by abundant trees. Unlike the red brick, pediments and columns one might expect in the Old Dominion, these houses have floor-to-ceiling windows, flat roofs and boxy shapes – a boldly Modernist enclave in an architecturally conservative area. This is Hollin Hills, a post-World War II housing development designed by architect Charles M. Goodman from 1949 to 1971. Today, the neighborhood is

Built between 1948 and 1950, all-steel Lustron houses combined a Modern aesthetic and materials with a pitched roof and low profile that complemented traditional mid-century neighborhoods. Only about 2,500 Lustrons were built nationwide, including 60 at the Quantico Marine Base in Quantico, VA. Today, half of the Lustrons on base have been torn down, and the others shown here face a similar fate. *Photo: Kim A. O'Connell*

impeccably maintained, and nearly all of its 450 houses look fresh and up to date. The community has led a long effort to nominate the Hollin Hills neighborhood to the National Register of Historic Places. Modern heritage has increasingly been reflected in the National Register, which now includes two other Goodman-designed communities in Maryland as well as the post-war Green Gables and Greenmeadow neighborhoods in Palo Alto, CA, developed by Joseph Eichler.

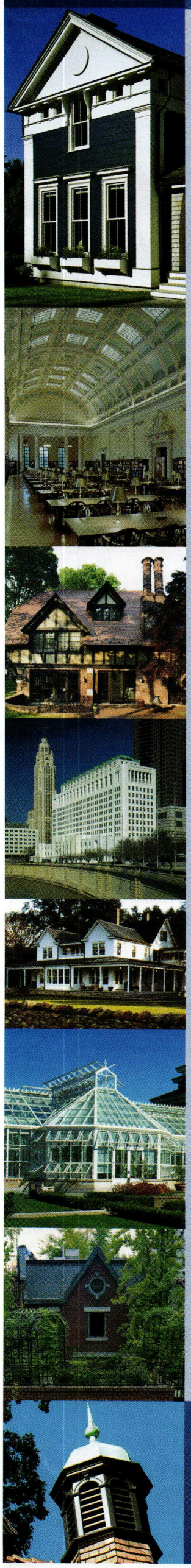
Nationwide, preservation organizations are working to apply the lessons learned at landmark houses to more typical mid-century Modern residences. As part of its Preserve the Modern initiative, the National Trust has posted six points about flat-roof replacement on the Glass House website. The site acknowledges that newer technologies and products may work better on an aging Modernist structure, which will require thoughtful discussions about which is more important – protecting the historic fabric of a house or merely its historic intent or aesthetic. "When it comes to Modern houses, you don't have to preserve it exactly as it was," says Fixler. "You can take the dynamic essence of what it was, without destroying that essential character. For the vast majority of Modern houses, it's healthy for them to grow and change."

In addition to this effort, the Glass House, the Connecticut Trust for Historic Preservation, the Northeast Office of the National Trust and the New Canaan Historical Society have launched a comprehensive survey of more than 90 architect-designed mid-century Modern residences, outbuildings and landscapes in New Canaan, CT. Similar efforts abound. The Los Angeles Conservancy encourages homeowners to celebrate the unique elements of their Modern homes – their "originality, sophistication and relevance to contemporary living," as one document states – before jumping to the conclusion that they must be replaced or altered beyond recognition.

Tom Jester encourages more states and localities to survey their Modern resources, as the state of Maryland recently did. Sustainability, he adds, should also go hand in hand with Modern preservation. "The number of buildings from this era is vast," he says. "We simply can't afford to throw them all in a landfill. This means that we must recycle or renew what we have."

By preserving Modern heritage, we are embracing new ideas and technologies, just as the Modernists did, but we are simultaneously celebrating our history, something they generally refused to do. Despite that fact, we are better for their contributions to our national discussion about where we live and who we are. "There's an exhilaration that can take hold of you in a good Modern building that is very different than the feeling you get in a traditional building," Fixler says. "They're about dynamism and possibility." ■

Above and left: In an otherwise conventional part of northern Virginia sits Hollin Hills, a Modernist enclave designed by Charles M. Goodman. The local civic association is working to nominate the neighborhood to the National Register of Historic Places. If this effort is successful, Hollin Hills would join a growing roster of Modern historic districts, including two other Goodman-designed residential communities in Maryland, two California neighborhoods developed by Modernist Joe Eichler and the hip Miami Modern commercial district. *Photos: Kim A. O'Connell*



Call for Entries

2008 PALLADIO AWARDS

Honoring excellence in traditional residential design

Co-produced by *Period Homes* and *Traditional Building*
and the Traditional Building Exhibition and Conference

Categories

Restoration & Renovation

Adaptive Reuse &/or Sympathetic Addition

New Design & Construction – less than 5,000 sq.ft.

New Design & Construction – more than 5,000 sq.ft.

Multi-Unit

Exterior Spaces: Gardens & Landscapes

Corresponding awards, sponsored by *Traditional Building* magazine, will also be made for commercial, institutional and public projects.

Judging Criteria

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: the projects should meet all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment.

Winners

If you are one of the winners of a Palladio Award for 2008, you will receive a Palladium – the cast-bronze trophy emblematic of the program, designed, sculpted and cast by the artisans at Historical Arts & Casting, Inc., West Jordan, UT – at the Traditional Building Exhibition and Conference. You will also have the opportunity to give an illustrated presentation of the project at the conference and the project will be published in the July 2008 issue of *Period Homes*.
Winning projects will also be highlighted for 12 months on the Palladio Awards website.

Deadlines & Entry Requirements

The deadline for receipt of the completed entry package is November 15, 2007.

For complete details on the awards program go to

www.palladioawards.com

The Dowager's Facelift

A venerable 185-room Manhattan hotel is transformed into a 26-unit apartment house.

PROJECT: THE STANHOPE, NEW YORK, NY

ARCHITECTS: JOHN SIMPSON & PARTNERS, LONDON, ENLGAND; JOHN SIMPSON, RIBA, CVO, PRINCIPAL; CETRA/RUDDY, NEW YORK, NY

CONTRACTOR: BOVIS LEND LEASE, NEW YORK, NY

Rosario Candela lined the avenues of Manhattan's Upper East Side with effortlessly elegant Classical buildings. A native of Palermo, Italy, Candela (1890-1953) put himself through Columbia University's architecture school in the 1910s and then founded a briefly prolific Manhattan practice. During its Jazz Age heyday, Candela put up dozens of apartment buildings – especially on Fifth and Park Avenues – that remain some of the city's most valuable residences.

His work has been praised for "wonderful assurance and solidity" (architecture critic Paul Goldberger) as well as "great exterior dignity and superb internal planning" (architectural historian David Netto, writing in a 2001 monograph from Acanthus Press about Candela and his main competitor, James Carpenter). Candela worked mainly in brick with rusticated stone bases, and he spiced his façades from sidewalk to bracketed cornices with quoins, pilasters, scrollwork, cartouches, coats of arms, swags, urns and balustrades.

The exteriors were, in a sense, tasteful excuses for famously well-proportioned interiors: not too baronial but always gracious enfilades. As Netto explains, Candela pioneered the concealment of structural framing and mechanicals inside thick masonry walls and deep window reveals. He thus maximized space and kept unsightly architectural necessities from "inelegantly intruding upon the interior," Netto writes.

In the mid-1920s, a developer named Morris H. Rothschild asked Candela to design a hotel on Fifth Avenue at 81st Street, facing the Metropolitan Museum of Art and next door to an elaborately rusticated, imposingly baronial stone apartment house by McKim, Mead & White. Candela didn't try to compete with the neighbors, but stuck to what he knew best: a limestone block base, a copper cornice and a buff-brick shaft generously dotted with Classical limestone ornament. Inside, he had little chance to execute his popular enfilades; the suites were mostly two rooms, with 8-ft.-tall ceilings. But he did incorporate generous pairs or trios of double-hung sash, and tucked radiators into the windows' deep reveals. The Stanhope, despite its relatively modest proportions, became a beloved dowager, its sidewalk café a posh spot to be seen and its suites sometimes rented monthly or yearly to Hollywood celebrities and European aristocrats.

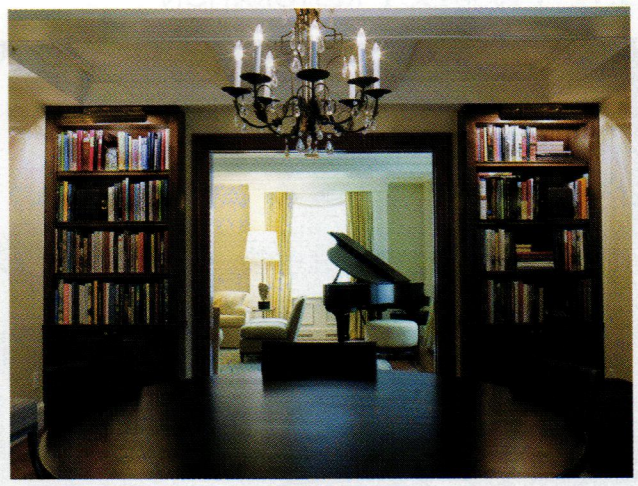
So how fitting that an aristocratic British architect, John Simpson, was imported to convert The Stanhope into enfilades that Candela would have admired. The building's owner, Extell Development, has been calling Simpson "the Queen's architect" in press materials. Simpson is in fact best known for designing the Queen's Gallery at Buckingham Palace, but he has also wrought everything from New Urbanist towns to colleges, mansions (including one for the Queen of Jordan) and furniture. In 2005, he unveiled the first major Classical building that Manhattan had welcomed in decades, a Palladio Award-winning addition to a 1916 mansion by Horace Trumbauer on East 95th Street, less than a mile north of The Stanhope.

At the former hotel, Simpson (in collaboration with local firm Cetra/Ruddy) has created 26 apartments out of 185 hotel rooms or suites. The half- or full-floor homes range from 4,100 to 8,400 sq.ft., not including each unit's wine-storage space in the basement, and have price tags from $12 million to $47.5 million. On top of those dizzying numbers, the owners will pay between $9,000 and $26,000 in monthly maintenance fees. The building will be so "full service" that concierges, sommeliers and masseuses will be on call, and from each apartment's central control panels, the owner will be able to schedule food deliveries or valet parking and adjust the HVAC, AV systems, lighting and window shades.

At Rosario Candela's 1926 Stanhope Hotel in New York City, the limestone block base, bracketed copper cornice and buff-brick shaft have all been patched and cleaned. Each window pair originally belonged to a single hotel room, but now the double fenestration illuminates gracious enfilades. *Rendering: SWIM by The 7th Art*

Above: Where the Stanhope Hotel ran a popular outdoor café, the apartment-house entry will be flanked by hedges and flowerbeds. The word "Stanhope," which the owners feared evoked stodgy hotel accommodations, has vanished from the signage. *Rendering: SWIM by The 7th Art*

Right: John Simpson & Partners of London, England, eruditely sculpted the main lobby's ceiling coffers into anthemia-trimmed pendentives in homage to an early-1800s breakfast room at London's Pitzhanger Manor by Sir John Soane. *Rendering: John Simpson & Partners*



Above: John Simpson & Partners, with local architects Cetra/Ruddy, snuck coffers between beams to maximize ceiling heights in the former hotel rooms. In this model apartment's dining room, mahogany trim frames a pocket-door slot. *Photo: Cetra/Ruddy*

Left: In the corner living rooms overlooking Fifth Avenue and the Metropolitan Museum of Art, beam and column arrangements have golden-section proportions. Each window pair originally illuminated a single hotel room. Four-pipe fan-coil HVAC systems have been incorporated into former radiator compartments in the deep window reveals. *Photo: Cetra/Ruddy*

The Stanhope's interior, Simpson reports, was not easy to adapt into architecture suited to such demanding moguls. The hotel, he says, "had a grand name, but not grand spaces. Our challenge has been to give a feeling of generous proportions despite the ungenerous original ceilings. And there was little room for maneuvering."

Simpson ended up squeezing grids of molding-trimmed coffers into ceilings that now measure 9 ft. tall. He also brought in pilasters that reach the floor – "that emphasizes the sense of verticality," he explains. "And wherever we subdivided the ceilings and walls, we used golden-section proportions." Candela, fortunately, had already hidden the radiators inside the deep window reveals, which now contain four-pipe fan-coil units.

As demolition and reconstruction progressed, innumerable design adjustments had to be made on the fly. "All the steelwork on every floor turned out to be different," Simpson says.

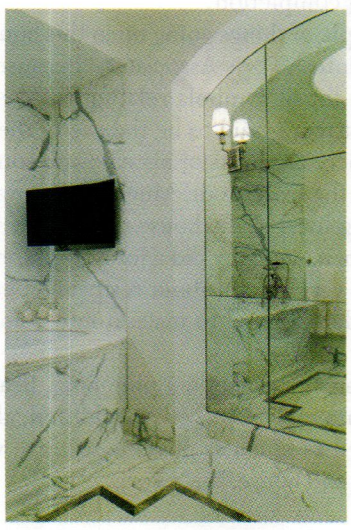
"The hotel had changed the interior so often that there were no meaningful drawings for us to follow," John Cetra adds. "Candela's plans were only useful for helping us locate columns." The hotel bathroom layouts, Cetra says, were especially tricky to undo: "All the plumbing was contained in dropped slabs, one per bathroom, and the pipes didn't continue to the floors above and below." That infrastructure has been replaced with new slabs at grade and standard pipe risers spanning the height of the building.

The architects also had to deal with an exterior that hotel management had let slide over the years. "We patched the brickwork wherever through-the-wall air conditioners had been punched through, and then cleaned the new and old brickwork so it all matches," Cetra explains. "We also had to patch some cracked stone, and we replicated some carved panels at the ground floor that had been taken out when the café was set up. We also put in new aluminum windows [from Pella Corporation of Pella, IA] to replace the aging aluminum windows that the hotel had installed, we repaired the parapets and copper cornice, we put down new roof pavers and we turned the penthouse into a duplex – it has 7,000 sq.ft. inside, a 5,000-sq.ft. terrace and incredible views."

The apartments are slated for occupancy in early 2008. Owners and guests will enter via a lobby with ceiling coffers sculpted into anthemia-trimmed pendentives – Simpson based the design on an early-1800s breakfast room at London's Pitzhanger Manor by Sir John Soane. At each floor's elevator lobby, the main apartment doors are mahogany with petaled studs – "we wanted them to have a robust Greek feel, like real exterior doors, and like the ones we used at the Queen's Gallery," Simpson explains. The elevator lobby floors will have marble inlays patterned in floral starbursts, modeled after lacy, delicate designs in the entrance-hall flooring at Robert Adam's 1768 Kedleston Hall in Derbyshire, England.

The Stanhope has become so transformed, in fact, that it has lost its name. Only its Fifth Avenue street number, 995, appears on the green-fabric entry awning, and the official sales website is www.995fifthave.com. When Extell first put the building on the market in 2005, sales were slow, so the company dropped the word Stanhope, worried that it evoked the cramped hotel accommodations. At the sidewalk, where the hotel ran its café, Extell is installing a private flower and hedge garden. But 995 Fifth nonetheless remains a gift to the street, thanks to passersby's potential glimpses of Simpson's erudite Soaneian lobby and Candela's newly rejuvenated limestone scrollwork, cartouches, balustrades and swags.
– *Eve M. Kahn*

Above: At the rear of the 1926 building, one wing has window trios that differ from the rest of the façade's paired window repeats, but make for dramatic, sunny master bedrooms. *Photo: Cetra/Ruddy*



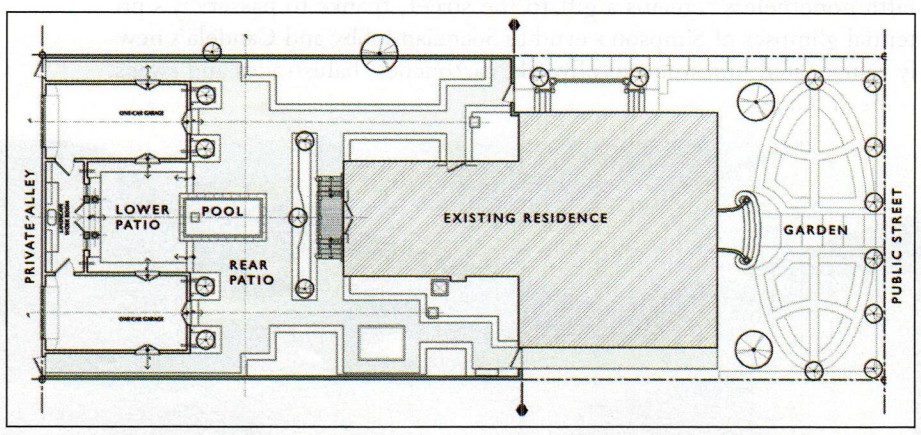
Right: British manufacturer Lefroy Brooks outfitted the model apartment's vaulted, marble-lined baths, which evoke Roman sarcophagi. *Photo: Cetra/Ruddy*

British custom-kitchen-maker Smallbone of Devizes supplied blond cabinetry, silvery hardware and white marble counters for the model apartment. *Photo: Cetra/Ruddy*

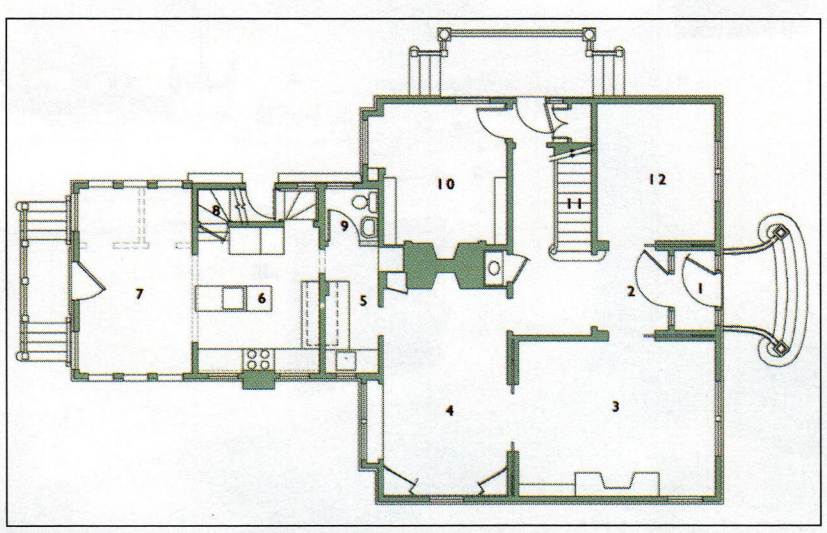
Designed and built by painter Gari Melchers for his parents in 1896, this three-story Dutch Colonial home in Detroit was restored by Douglas McIntosh and Scotty James over a period of five years. Their goal was to re-create the original feeling of the home while making it livable for the 21st century. *Photo: Justin Maconochie*

An Artist's Home

A labor-of-love renovation becomes an architect's legacy.



The site plan shows the placement of the carriage house/garage relative to the existing home as well as the symmetrical design of the front garden. *Rendering: courtesy of McIntosh Poris Associates*



The first floor was restored as much as possible to the original 1896 home. It includes an entry vestibule (1), foyer (2), living room (3), dining room (4), library (10) and music room (12) in the main portion, and a butler's pantry (5), kitchen (6), new powder room (9) and sunroom (7) in the rebuilt back wing. *Rendering: courtesy of McIntosh Poris Associates*

PROJECT: MELCHERS RESIDENCE AND CARRIAGE HOUSE, DETROIT, MI

ARCHITECT: MCINTOSH PORIS ASSOCIATES, DETROIT, MI; DOUGLAS MCINTOSH, PRINCIPAL IN CHARGE

When Douglas McIntosh and Scotty James bought a dilapidated, historic 1896 Dutch Colonial home in Detroit, MI, for $160,000 in 2001, the plan was to restore it to its original condition. The house had been built by Gari Melchers, a well-known painter, for his parents. His father, the German-born sculptor Julius T. Melchers, did carvings for many historic buildings in and around Detroit.

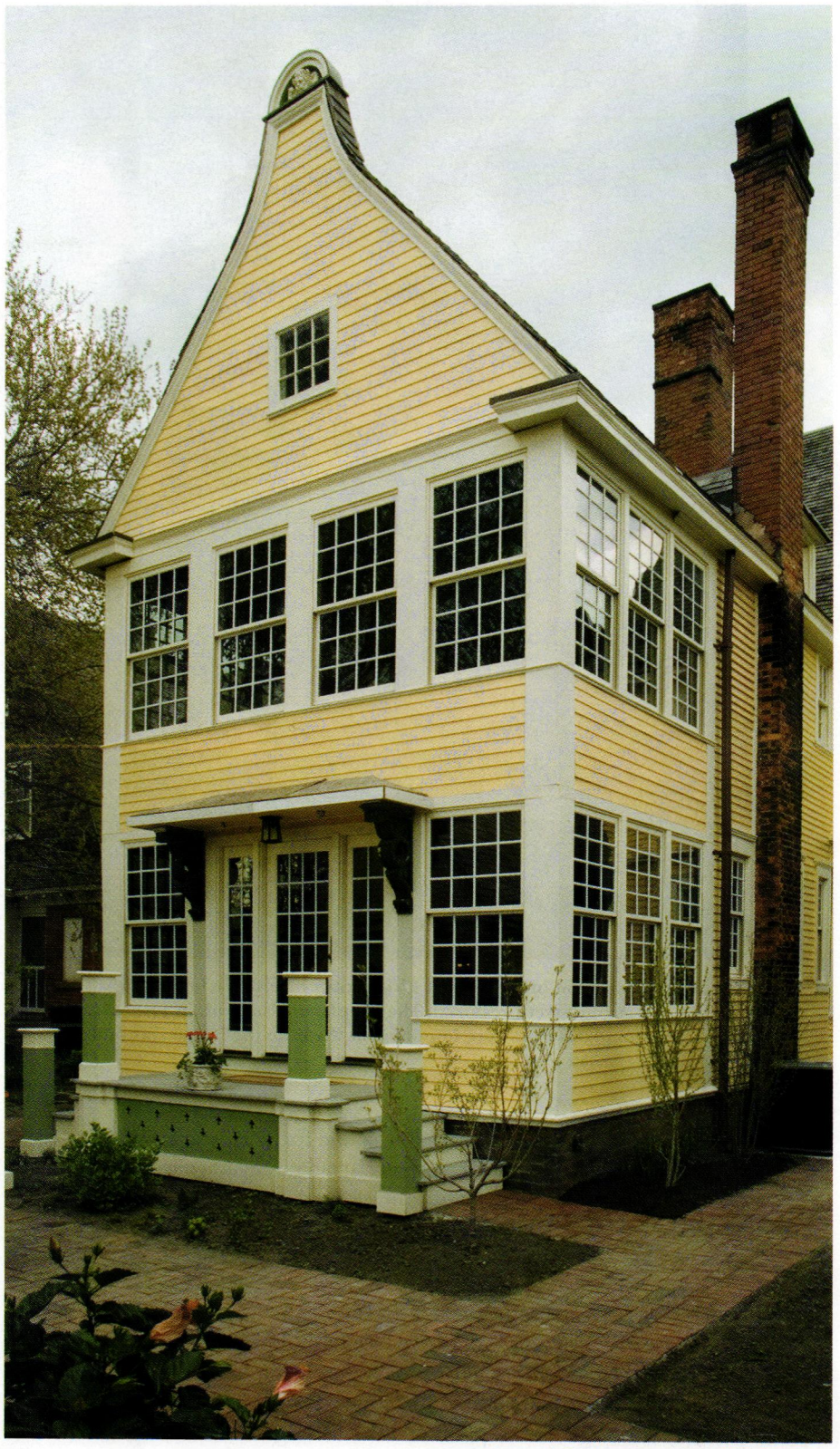
Although it was rundown, the approximately 5,500-sq.ft., three-story house embodied quite a bit of history and architectural detail. Julius Melchers' hand could be seen in the carvings throughout the house and other details, such as original 17th-century Delft tile, were also found. Completed in 2006, the five-year restoration project involved everything from replacing all of the mechanicals and the roof to building a new garage/carriage house. It also involved quite a bit of sweat equity on the part of James and McIntosh, principal in charge at McIntosh Poris Associates of Detroit. Unfortunately, McIntosh died suddenly in 2006 just as the job was nearing completion.

"There are a couple of things going on in this house," says Michael Poris, AIA, principal, McIntosh Poris Associates. "Because Julius Melchers was a Mason, there are a lot of symbols relating to Masonry, such as the oval window in the front that is said to be the eye of the house. Also he sculpted for the house; there are busts of his wife and son and carvings in panels in the walls and on the front door. Much of that was still there."

"Scotty and Doug lived in the house during the restoration, most of the time without a kitchen, and they did a lot of the work themselves," he adds. "They wanted to be very careful about restoring it back to its original state. At the same time, they wanted to make it into a house that was livable for the 21st century."

All of the mechanicals, including plumbing, heating and electrical systems, had to be completely replaced. In addition, all four bathrooms were updated. "They tried as much as possible to leave whatever they could in tact while updating the house," says Poris.

Julius Melchers, a Freemason, carved numerous Masonic symbols for the house. This carving by Melchers in the front dormer features a statue of the Greek goddess Athena along with a Masonic logo that incorporates three fish symbolizing sanctuary, warmth and hospitality. *Photo: Kevin Bauman*



Above: When the owners acquired the Melchers house in 2001, this rear wing had almost collapsed. Now rebuilt, it offers views into the backyard from both the first and second floors. *Photo: Kevin Bauman*

Left: Accessed from the back alley, the new carriage house/garage is made of two single-car garages connected by a passageway. The entry was salvaged from another period home and it led the owners to refer to the structure as the "Taj Garage." The shape of the new carriage house created a symmetrical outdoor garden and dining area at the rear of the house. *Photo: Justin Maconochie*

One of the advantages the owners had was the work done by the previous owner, also an architect. Although he had not been able to do any restoration or renovation work himself, he had collected some historical information, photographs and original artifacts whenever possible. In some cases, if he wasn't able to get the artifacts back, he was at least able to pass the locations of them on to McIntosh and James, so they could make moldings for the house.

James and McIntosh did an enormous amount of work in the interior. On the ground floor, the layout of the rooms was not changed, but everything was updated. Three fireplaces with original 17th-century Delft tile imported at the time the house was built were restored. Also restored were 17th-century cast-iron backplates used in the original fireplaces to throw out heat.

But what sets this house apart from others built at that time in Detroit are the Julius Melchers carvings. These included the two busts, and carvings on panels throughout the interior and exterior of the home. These were all carefully restored or replicated by a New York City-based artist, Esteban Chavez. He also helped restore of the carvings on the exterior of the home.

Also on the first floor, the foyer, music room/parlor and dining room were designed to maintain the tones of the original home. The original butler's sink was restored, as were the pocket doors that cordon off the music room and the sitting room. The dining room includes Gari Melcher's original corner cupboards and one of the fireplaces with 400-year-old Delft tile. A century of paint was stripped from the ceiling, walls and ornamentation to reveal the original hand-carved details.

Quite a few of the furnishings are period pieces, such as the Art Moderne prismatic light fixture from the 1930s in the entry hall and a 1920s-era Steck player baby grand piano in the music room. The piano rolls are stored in a 17th-century carved Jacobean chest and two 1940s leather lounge chairs are also found in this room. Many of the furnishings for the house came from Materials Unlimited in Ypsilanti, MI, an architectural salvage and antiques store that James manages.

On the second floor, three bedrooms were turned into a master-bedroom suite, with a sitting room, dressing room with closets and a bathroom suite looking out into the backyard. The third floor, which Poris believes was originally a ballroom, had been converted into bedrooms and a bathroom over the years. It was turned into a family room/office with extra beds for guests. "Many of the homes built at this time in Detroit had ballrooms," Poris notes. "The automobile was just being introduced and Detroit was the center of the industry, so you had quite a few people with a lot of money. It was the Silicon Valley of its era."

The new owners also renovated a small mezzanine above the third floor into a sitting area. "The house is huge," says Poris. "It's 60 ft. tall, which meant there was room for this mezzanine area."

In addition, it meant that it was quite difficult to do the exterior restoration. Because the house was so tall, the work couldn't be done on ladders, so scaffolding had to be used, Poris explains. One of the biggest jobs was the roof. A number of old roofs were removed so a new cedar roof could be added to the house. The Yankee gutters, which had failed over the years, allowing water into the walls of the house, were restored. Rotted perimeter eaves and inverted soffits were rebuilt.

The exterior wood clapboard was stripped of 20 layers of paint and repainted a Colonial yellow color with cream trim accented with green tones to highlight restored carvings. One unusual detail that was restored is an elaborate panel carved by Julius Melchers on the central roof dormer above the entryway. It features a bust of the Greek goddess Athena and a Masonic logo that incorporates three fish symbolizing sanctuary, warmth and hospitality.

If it wasn't enough to restore the home itself, the owners also had to rebuild one wing and to re-create the missing garage. The back wing that houses the kitchen was badly deteriorated. It was lifted off its original foundations and reinforced with structural steel. It now houses the new kitchen, the butler's pantry, a new powder room and a sunroom on the first floor and part of the master-bedroom suite on the second floor.

Three fireplaces that incorporated 17th-century Delft tile imported at the time the house was built were restored. The fireplaces also contain 17th-century cast-iron backplates that were imported at the time the house was built. *Photo: Justin Maconochie*

Gari Melchers' original cupboards in the dining room were restored and a century of paint was stripped from the walls, ceilings and ornamentation to reveal original details. The decorative painting on the ceiling and in other places in the home was done by Michael Peck of Marshall, MI. *Photo: Kevin Bauman*

Now rebuilt, the kitchen is a welcoming room filled with wood details reminiscent of those done by Julius Melchers. *Photo: Justin Maconochie*

In the backyard, all that was left of the former garage was a concrete slab, so McIntosh designed a new carriage house/garage to replace it. The new structure coordinates with the style of the house and includes two single-car garages flanking a sunken garden. These are accessed via the alley behind the home and are connected to create an outdoor summer kitchen or alfresco dining room.

This carriage house features a carving that is not one of Julius Melcher's, but was taken from another home built during the same period. The house was being demolished to make way for a new home by McIntosh Poris. The carved front-entry portico was no longer needed, so McIntosh and James salvaged it and put it on their carriage house. "They called it the Taj Garage," Poris laughs.

A great deal of attention was also paid to the gardens. For example, the oval window at center of second floor was the inspiration for the symmetrical plan of the front garden. The curving oval pattern of mullions was replicated in a brick walkway that forms the edges of the garden beds. Tile from Detroit-based Pewabic Pottery was used in the centers of a brick basket weave pattern.

"This was their dream house," Poris notes. "They were going to renovate it and live there the rest of their lives. The street is like a time warp, like you are back in the '30s. The houses are all renovated. It's an oasis in Detroit. A lot of people don't realize that these exist, but more are beginning to learn about them."

The project recently received a 2007 AIA Michigan Honor Award. "This project is Doug's legacy," says Poris. "For us, the award reaffirms the importance of preserving Detroit's cultural history, which we feel is also symbolic of our long-term commitment to the city and its future."
– *Martha McDonald*

The symmetrical front garden follows the lines of the window on the second floor of the front of the house. The window represents the "third eye" or the eye of God in Freemasonry. *Photo: Kevin Bauman*

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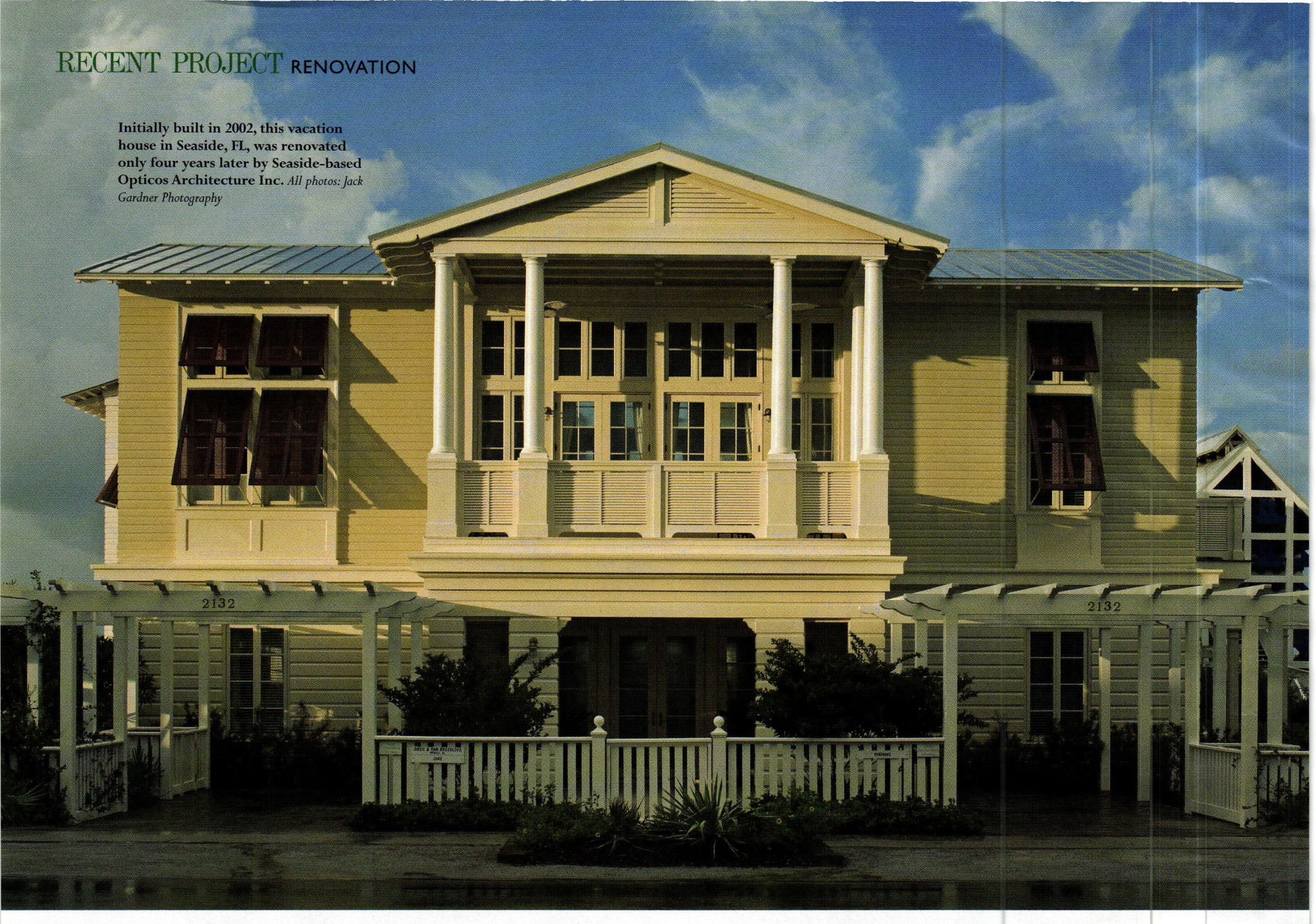


Initially built in 2002, this vacation house in Seaside, FL, was renovated only four years later by Seaside-based Opticos Architecture Inc. *All photos: Jack Gardner Photography*

Windows on the Gulf

A Seaside, FL, vacation house gains detail and character after a recent renovation.

Seaside, FL, while the oldest New Urbanist community, is a relatively new town; the 80-acre resort was planned from 1981 to 1982 and houses have been constructed in 15 stages from 1982 to the present. So it is surprising to learn that one residence of very recent vintage has undergone renovation.

Ventanas, so named by its second owners – it translates from Spanish as "windows" – was originally built in the tenth build-out of Seaside, in 2002. It was designed by Scott Merrill, Seaside town architect from 1989 to 1990 and now a principal at Merrill, Pastor & Colgan Architects of Vero Beach, FL, but, due to budgetary issues, Merrill's vision was not seen through in its entirety. When it was sold a few years after construction, the new homeowners became interested in aligning the house more closely with Merrill's original intention.

The renovation began as a proposal to add shutters. "I was introduced to the house when the new owners approached the Seaside Architectural Review Committee hoping to gain approval for the addition of shutters," says current town architect Braulio Casas, also principal of Opticos Architecture, Inc. Any change affecting the exterior of a house must be approved by the committee, which follows architectural and urban guidelines set by the town. "One of the main reasons we are so rigorous about the approval process is because there is a certain decorum as to how one places shutters on a building, for instance. We don't want them to go on ad hoc or be the wrong size or have incorrect proportions." After Casas cautioned the couple about adding shutters to their house, it became evident that they were interested in a larger renovation. "The owners said that they didn't like how thin and spare the exterior moldings and profiles were and that they were hoping to give them more of a presence," says Casas. "We came up with some sketches that tackled that problem from a more holistic point of view."

PROJECT: VENTANAS, SEASIDE, FL

ARCHITECT: OPTICOS ARCHITECTURE, INC., SEASIDE, FL; BRAULIO CASAS, AIA, NCARB, PRINCIPAL

CONTRACTOR: ARKON GROUP, ROSEMARY BEACH, FL

With two stories and approximately 3,200 sq.ft. of conditioned space, the house is a roomy four bedroom with three and a half bathrooms. As built, it featured wood siding, a gently sloping metal roof and a plethora of windows, all common elements in this beach town. Opticos Architecture left them in place, focusing on other things.

What the house was lacking was detail. "It was very much a typical background Seaside cottage," says Casas. "About 90 percent of the house was built according to Merrill's design, so it had good bones. The symmetry, good proportions and attenuated and tall lines that Scott established were there, but, due to disagreements with the original builder and a tightened budget, the crafting of the detail was sorely lacking or poorly executed."

To remedy this, Opticos Architecture added thicker moldings and more robust profiles, including casing and trim, and pediments on the east and west sides as well as a more pronounced and repositioned order to emphasize the piano nobile. "By adding the thickness in moldings and profiles, the house had more character and was better able to receive the shutters," Casas explains.

The firm took inspiration from Merrill's built works at Seaside. "We asked ourselves, 'What would Scott have done?' and we responded in kind," says Casas. "It may not be exactly how Scott would have done things, but, when I shared my pictures with him, he was complimentary of our renovations."

Opticos Architecture did not work with Merrill, Pastor & Colgan Architects, but Merrill did provide Casas with background documents. "I was in a very sensitive position and didn't want to step on Scott's toes," says Casas, "so my initial phone call to him was to ask what he thought about our intervening on a house he had originally designed. When he explained that his vision hadn't been fully realized, I knew that I had an opportunity to renovate this house in a way the two of us and the clients could all be proud of."

The firm did more than add exterior moldings; it changed the siding, the entrance and the color scheme. "The use of the existing singular type of siding made for a very bland house," says Casas, "which ran contrary to the way the house type was established. The type was developed to have a strong pronounced base that sat in contrast to the height of the piano nobile." He decided to add a solid base and choose a very heavy siding material – 5¼x9¼ rusticated western red cedar custom milled by local millworker Dave Larocca. To extend its longevity, the siding has kerfs. "On the Gulf Coast, any siding material you use has to breathe," Casas explains. "Otherwise it will rot. Not only did we put a great deal of emphasis on the kinds of materials, but we also emphazized how they were applied. We applied the siding on furring strips to provide an air space."

The firm also lowered the belt course to emphasize the base and distinguish the piano nobile. "The second floor now sits on a fairly modest

Above: Opticos Architecture replaced the gable-roofed portico with a two-story entryway, complete with a columned porch. The firm also added shutters, thick moldings and robust profiles to the exterior.

Left: Scott Merrill, Seaside town architect from 1989 to 1990 and now a principal at Merrill, Pastor & Colgan Architects in Vero Beach, FL, was the original designer. However, due to budgetary issues, Merrill's vision was not seen through in its entirety.

base," says Casas. "The piano nobile is quite a bit more robust both in volume and in height."

On the north façade, Opticos Architecture designed a two-story timber-frame structure that serves as the main entrance and second-story porch. A timber-frame balcony was also added to the second story on the west side; together, the outdoor spaces total about 900 sq.ft. on top of about 1,200 sq.ft. of porches that already existed. Larocca custom milled the western red cedar timber frames and brackets for the porches. The columns were fabricated by Chadsworth Columns of Wilmington, NC.

Getting approval for the north-side porch was a challenge, because Seaside's architectural code pertaining to Ventanas only allowed for a single-story portico with a gable roof, which was what existed. "As part of the design approval process," says Casas, "one has to make the case for the change based on architectural merit for adding anything outside the guidelines of the codes. We drew sketches for the committee to make it clear that the porch was a significant architectural gain. In the end, we made a compelling case that the addition of this porch would improve not only the house but the surrounding urban fabric as well."

The proportions of the porch are of a vernacular Tuscan character. "Also, we wanted to raise the level of that architectural hierarchy to a place that we felt really brought the house to bear with a neighboring Southern Greek house that Robert A.M. Stern and Gary Brewer had just completed," says Casas. "Their house set a higher standard for everyone, at least locally. We wanted to be able to put Ventanas on that same level."

The house is not only sympathetic to its neighbors, but it also fits into the urban fabric of Seaside. Ventanas sits just south of 30A, Seaside's main street, which influenced Opticos Architecture's design. "Seaside is flowering again and I believe this house will eventually signify the entrance into the more urban areas of the town," says Casas. "The porch at the west, with its volume and articulation, is a marker of that gateway into the downtown. We felt that the house needed a better presence that it was lacking."

Ventanas is also in close proximity to the Gulf of Mexico. Because of its location, and generally because it is in Seaside, only certain exterior paint colors were allowed. The palette from which Opticos Architecture could choose was very limited and included only muted colors. "We wanted to

Local millworker Dave Larocca custom milled the western red cedar timber frames and brackets for the porch, which provides views of other homes in Seaside. The columns were fabricated by Chadsworth Columns of Wilmington, NC.

The west addition is used as a utility area, with a powder room, laundry and porch on the first floor and an office and sewing area on the second.

than a progression of experiences and how a house feels to the onlooker." With this in mind, the client settled on a more sensitive renovation, one that would incorporate service functions and outdoor spaces in two modest additions and restore the main interior to its original condition.

A new 790-sq.ft. addition was built on the west façade to house a powder room, laundry room, screened porch and mudroom on the first floor and a home office and sewing nook on the second floor. "We tried to keep the family spaces within the historic footprint," says Lococo. "Utility and service areas were located in the additions. The new west addition also contains the only basement space with head clearance, providing much-needed general storage, which is often lacking in historic homes."

At the rear of the house, a 140-sq.ft. stair-hall addition freed up space in the main dining/living room area, which was previously occupied by a non-conforming 29-in.-wide stairway that dated from the 1930s. On the first floor, this addition opens to a covered porch, which optimizes the living room's natural light and countryside views. At the second and attic floors, the stairway expands to provide landings and a proportional exterior gable. In keeping with the organic character of the house, the handrail was milled by Edinburg, VA-based general contractor Jay Hafner from a walnut tree that stood in the side yard. "Although the house was surrounded by trees, we all considered it a loss whenever we were forced to take one down," says Lococo. "We could have specified a handrail from the local distributor, but as it stands, there is a little history attached to this one. These touches made the house more personal to the owners, and communicate the feeling of a slower, simpler way of life."

The main-floor plan is inspired by traditional farmhouses and the existing architectural features that predated the fire. Bracketed by existing stone fireplaces, the living room and dining room open to each other, with the foyer between them. Ceiling beams provide the only demarcation between rooms, creating what is essentially one large main living space. "Most farmhouses feel very straightforward, but must address the exacting demands of a family in the 21st century," says Lococo. "We spent a lot of time studying living logistics – after that we refined it even further to make the rooms feel simple." In the hyphen between the dining room and the west addition, the kitchen was renovated with new cabinets and an island, and a kitchen window was converted to French doors to provide access to the yard. Prior to the renovation, the second floor accommodated three small bedrooms, served by just one bathroom. The redesign created two suites, each served by their own bathroom and new closet spaces. And above, the attic was converted to a child's bedroom and playroom with the addition of five dormers.

At the rear, a stair-hall addition provides an exterior gable and porch, and landing spaces on the second and attic floors. The 1930s staircase was removed from the main interior.

Above: The kitchen is located between the dining room and the west addition. It was renovated with new cabinets and an island, and a kitchen window was converted to French doors to allow access to the yard.

Left: The handrail in the new stair-hall addition was hand carved from a walnut tree that stood in the side yard.

To re-create historic interior plaster, Lococo asked Hafner to create deliberate imperfections – to match the roughness of the existing plaster by making the new plaster look "as if it was applied with a broom." The correct consistency was achieved by adjusting particles and pigments in the plaster before experimentation with application techniques. Where the plaster was in fair condition, it was re-skinned, and trimless corners were matched.

In a similar vein, Lococo specified that the mason make the exterior stone walls look as if they had been built over several seasons by using a primitive trowel and hand-gathered stones. "It's hard to get a stonemason, who trained to be perfect, to make a wall deliberately imperfect," says Lococo. "In the beginning, the refrain was, 'Let's try one more time, only sloppier.' Larger stones were used at the bottom and smaller stones were used on the top, because, while we have scaffolding and machinery today, back then a farmer would have built manually, and therefore would have had the heavier stones near the bottom. It gives it a cyclical feel, and causes the homeowner and visitors to think about the trowel, rather than the architect."

By taking the home back to its farmhouse roots, and the building methods and cycles that shaped it, Lococo claims a victory for sympathetic renovation over market-led development. "Unfortunately, the way we are exposed to houses in marketing advertisements often doesn't do justice to the many features that can't be expressed on paper," he says. "Sincere beauty in a home – where the sun rises, the views, how it animates your thoughts – transcends the over-reliance on features." Consideration was also given to how the house might naturally, and sympathetically, expand in the future, and there are tentative plans to build another extension to the east. But beyond the transformation of the home itself, the project brought about a significant change in the attitudes of the owners, who now refer to it as "the farm." "They were fulfilling their dream to one day move out of the city and live the simple life," says Lococo. "When, in the middle of construction, they stopped referring to it as the 'the estate,' I realized that they had learned to appreciate the more simple and heartfelt subtleties of their home." – *Lynne Lavelle*

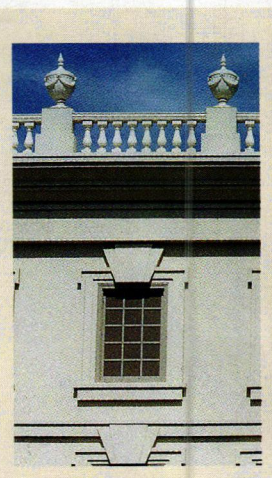
There are plans to expand the house further at the east side, but for now, the original den remains. Here, and in the main interior, the plaster was finished with deliberate imperfections to appear as if it had been applied using simple tools.

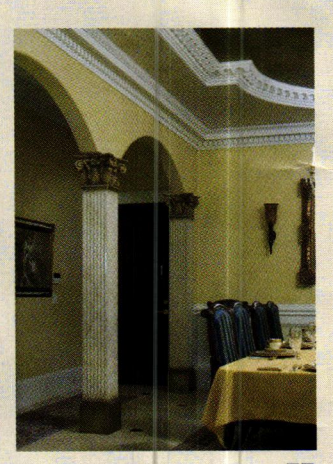
By the time the restoration was complete, the final result was so authentic that the owners had begun to refer to the house as "the farm."

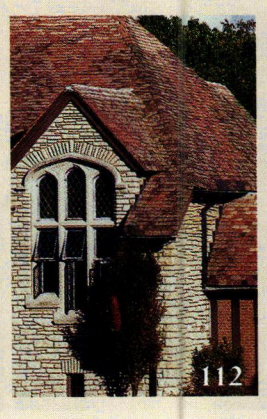
The Buying Guides

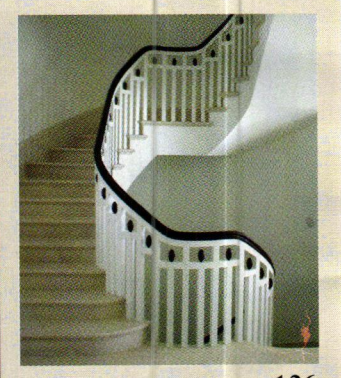
Restoring the Period Home

Artwork, Art Glass & Furnishings 36
Columns & Capitals 38
Conservatories & Outbuildings 44
Doors, Windows, Shutters & Hardware . . .49
Exterior Elements, Ornament & Finishes . .68
Flooring 72
Interior Elements, Ornament & Finishes . .77
Landscape & Garden Specialties 82
Lighting & Electrical 87
Mantels, Fireplaces & Chimneys 97
Metalwork 100
Plumbing, Bath & Heating 108
Roofing & Roof Specialties 112
Salvaged Materials & Antiques 120
Stone, Brick & Masonry 121
Timber Framing & Barns 122
Tools & Equipment 125
Woodwork 126


68


77


112


126

Advertiser Index

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9944 Artwork, Art Glass & Furnishings

Reader service number . . . . . .Page number

2520. Gaby's Shoppe 37
6240. Rohlf's Stained & Leaded Glass Studio 37

9945 Columns & Capitals

* A&M Victorian Decorations, Inc. 43
1246. Architectural Reproductions by Timeless . . .43
1580. Chadsworth Columns – PolyStone 2, 41
180. Chadsworth Columns – Wood 2, 41
33. Colonial Columns Mfg. Inc. 43
8210. Fagan Design & Fabrication, Inc. 43
806. Goodwin Associates 41
703. Manor Style, Inc. 41
195. Pacific Columns 39
7070. Pagliacco Turning & Milling 41

9946 Conservatories & Outbuildings

1870. Glass House, LLC 46
6860. Oak Leaf Conservatories of York 45
378. Renaissance Conservatories 48
8270. Tanglewood Conservatories, Ltd. 47
394. Under Glass Mfg. Corp. 46

9947 Doors, Windows, Shutters & Hardware

* Adams Architectural Wood Products 63
690. Allied Window, Inc. 63
2930. Ball & Ball Hardware 91
1487. Bendheim Glass Co. 65
519. Bolection Door 65
1543. Carriage House Door Company 55
9600. Coppa Woodworking 67
6980. Craftsmen Hardware Co. 64
432. Crown City Hardware Co. 53
374. Davenport Hardware Co. 66
2260. E.R. Butler & Co. 139

Reader service number . . . . . .Page number

298. Erik Wyckoff Artworks 65
1910. Grabill Windows & Doors 60
343. Guerin, P.E. 51
6640. Hahn's Woodworking Company, Inc. 58
3570. Historic Doors 60
339. House of Antique Hardware 60
1403. Hugo Mesa Studio 58
909. Innerglass Window Systems 66
1240. James Peters & Son, Inc. 63
1597. Katonah Architectural Hardware 64
* Kayne & Son Custom Hardware, Inc. 65
4573. Kingsland Co. Doors 65
4574. Kingsland Co. Screen Doors 65
196. Kingsland Co. Shutters 65
1488. Newton Millham – Blacksmith 67
2895. Omega Too 60
3003. Parrett Windows 62
6001. Phelps Company 66
3590. Seekircher Steel Window Repair Corp. . .57, 65
5005. Shuttercraft, Inc. 62
576. Signature Hardware 58
1095. Somerset Door & Column Co. 66
* The Nanz Company 61
1056. Timberlane Inc. 63
1595. Timberlane Inc. – Endurian Shutters 67
1528. Von Morris Corporation 65
1448. Weather Shield Mfg. Co. 64
* Windsor Mill 59, 62
8410. Wm. J. Rigby Co. 67

9948 Exterior Elements, Ornament & Finishes

338. AZEK Building Products, Inc. 69
5008. Architectural Products by Outwater, LLC . . .5
5470. Color People, The 71

9949 Flooring

Reader service number . . . . . .Page number

1424. Antique & Vintage Woods of America 75
2763. Board and Beam 76
3950. Brandt, Sylvan 75
5580. Carlisle Wide Plank Floors 76
2744. Carlson's Barnwood Co. 74
8780. Chestnut Specialists, Inc. 75
7480. Country Road Associates, Ltd. 74, 131
1454. Gladding, McBean 140
1593. Rawles-Aden Lumber Co. 76
1227. Sutherland Welles Ltd. 73
2846. Tile Source, Inc. 74
1442. What It's Worth, Inc. 75

9950 Interior Elements, Ornament & Finishes

172. American Restoration Tile, Inc. 81
190. Chelsea Decorative Metal 81
210. Decorators Supply Corp. 79
2890. Felber Ornamental Plastering Corp. 79
4900. Flex Moulding, Inc. 80
1326. Foster Reeve & Associates, Inc. 79
1549. Sepp Leaf Products, Inc. 81

9951 Landscape & Garden Specialties

20. Architectural Pottery 85
527. Custom Home Accessories, Inc. 83
4390. Florentine Craftsmen, Inc. 85
1452. Gladding, McBean 140
4020. Haddonstone (USA), Ltd. 83
5340. Liberty Ornamental Products 85
1321. No 9 Studio UK 85
5500. Seibert & Rice 85

9952 Lighting & Electrical

2240. AAMSCO Lighting 92
60. Authentic Designs 92
7660. Ball & Ball Lighting 91
166. Bevolo Gas & Electric Lights 95
371. Classic Accents, Inc. 96
* Coppersmythe, Josiah R. 92
1598. Creative Design Company 94

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Use the red number to order product literature for an entire Buying Guide

Reader service number ..... *Page number*

2767. Dahlhaus Lighting 95
809. Deep Landing Workshop 96
375. Distinguished Home Lighting, Ltd. 94
2833. Federalist, The 89
1231. Heritage Lanterns 96
5090. Lighting by Hammerworks 94
464. Mica Lamp Co. 95
8068. Old California Lantern Co. 94
1045. Otteson Co. 92
7630. Rejuvenation 96
1342. Remains Antique Lighting 93
1566. Richard D. Schofield Historic Lighting 92

9953 Mantels, Fireplaces & Chimneys

1255. Alcamo Marble Works, Inc. 99
174. Benson Energy 99
* Good Time Stove Co. 99
1379. Jack Arnold – European Copper 99

9954 Metalwork

97. Al Bar-Wilmette Platers 101, 105, 106
9820. Architectural Grille 103
1490. CopperCraft, Inc. 105
264. D.J.A. Imports, Ltd. 104
2640. Fine Architectural Metalsmiths 106
1501. Frank Morrow Co. 105
1210. Historical Arts & Casting, Inc. 105
1385. Kees Architectural Division 104
270. King Architectural Metals 103
1218. Schwartz's Forge & Metalworks, Inc. 106

Reader service number ..... *Page number*

470. Steptoe & Wife Antiques, Ltd. 107
483. Steven Handelman Studios 107
5810. The Reggio Register Co., Inc. 107
941. The Wagner Companies 107
1223. Wiemann Ironworks 106

9955 Plumbing, Bath & Heating

1725. Bathroom Machineries, DEA 111
6060. Monarch Products Co. 111
1464. Unico System, Inc. 109, 111
855. Wesaunard, Inc. 111

9956 Roofing & Roof Specialties

758. Alpine Snowguards 118
1182. Bartile Roofs, Inc. 117
1441. Cape Cod Cupola Co. 117
1589. Chris Industries, Inc. 113
1280. Classic Gutter Systems, LLC 116
3720. Durable Restoration Co., The 119
588. EJMcopper Inc. 118
1453. Gladding, McBean 140
111. Ludowici Roof Tile, Inc. 115, 119
8300. NIKO Contracting 118
1264. New Concept Louvers 118
1586. Northern Roof Tile Sales Co. 117
1191. RainTrade Corp. 119
8061. Rutland Gutter Supply 118
4570. Tile Roofs, Inc. 116
8065. Weather Guard Building Products 117

9957 Salvaged Materials & Antiques

Reader service number ..... *Page number*

1420. Architectural Salvage, W.D., Inc. 120

9958 Stone, Brick & Masonry

6010. Gladding, McBean 140
1226. Hanson Brick 19

9959 Timber Framing & Barns

521. Bear Creek Lumber 123
1545. FreeState Timbersmiths, Inc. 123
* Hearthstone, Inc. 123
259. Hochstetler Milling 122
1233. Liberty Head Post & Beam 123
1596. Pocopson Industries, Inc. 123
1211. Reliance Specialty Building Products 123
342. Southern Timberwrights 123
8370. Timberpeg 122

9961 Woodwork

8182. Adams Stair Works & Carpentry, Inc. 131
475. Country Road Associates 74, 131
1310. Cumberland Woodcraft Co. 131
1364. Gingerbread Man 129
7380. Klitsas, Dimitrios – Fine Wood Sculptor 131
138. Superior Moulding, Inc. 129
7120. The Wood Factory 130
327. Turnings Unlimited 130
1061. Vintage Woodworks 130
1099. White River Hardwoods-Woodworks 127, 131

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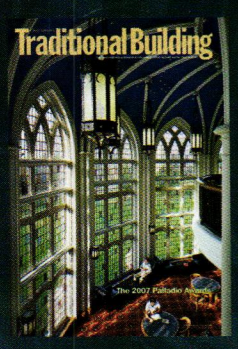
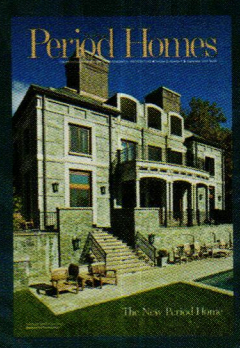




RESTORE MEDIA, LLC

www.restoremedia.com

Restore Media LLC is the only publisher and conference producer dedicated to the traditional building market. The company's magazines, conferences, trade shows, websites and directories serve the information needs of architects, builders, developers, building owners, facilities managers, government agencies, interior designers, landscape architects, suppliers, preservationists, town planners, artisans, trades people and old house enthusiasts who work passionately to renovate and restore historic buildings or build new ones in a traditional style.

The traditional building market has emerged into a recognized and firmly established segment of the residential and commercial construction industry with more than $170 billion in construction volume. From grass roots movements in America's historic neighborhoods to a government mandated National Historic Preservation Act, Americans have a heightened appreciation for our architectural heritage and are spending money to preserve and improve it.

Americans continue their love affair with traditional style architecture and traditional towns. An increasing number of new residential and non-residential buildings are designed to look historic. Whether a new old house built to fit into an existing neighborhood, a sympathetic addition to a 19th century courthouse or a traditional neighborhood development, these are buildings that call upon our architectural heritage, create a sense of place and make people feel good.

These buildings, the professionals and enthusiasts who design, build, renovate or restore them, and the products that go into them are the subject of Restore Media's magazine, conference, trade show, website and directory content.

Artwork, Art Glass & Furnishings

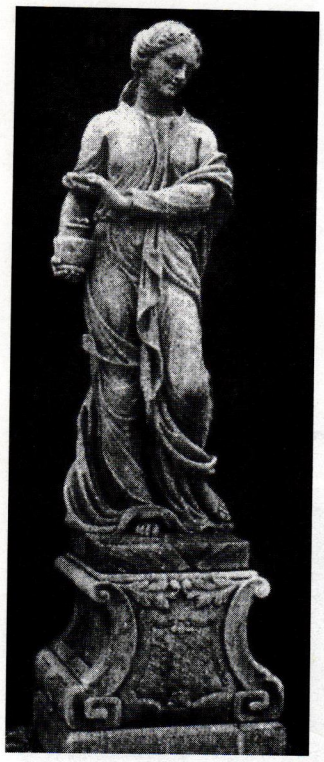
Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9944.

Al Bar-Wilmette Platers
866-823-8404; Fax: 847-251-0281
www.albarwilmette.com
Wilmette, IL 60091

Custom fabricator & restorer of door, window & furniture hardware & lighting: cleans, polishes, plates, repairs & lacquers; all finishes; salvaged hardware; duplication services.
Write in No. 97

Architectural Pottery
888-ARCH-POT; Fax: 714-898-5109
www.archpot.com
Midway City, CA 92655

Importer of Italian hand-carved sandstone & English-style cast stone: handmade Italian & Greek pottery; garden sculpture, planters & urns, fountains & benches; fiber-crete (FGRC).
Write in No. 20



"Fall" is one of four statues from Architectural Pottery depicting the seasons; it stands 90 in. tall and is 24 in. wide x 20 in. deep.

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.
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Bendheim Glass Co.
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Importer & distributor of specialty glass: Restoration Glass®, handmade clear window glass; architectural glass; stained glass; mouth-blown glass.
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www.boardandbeam.com
Washington Depot, CT 06793

Supplier of antique barns, lumber & flooring: hand-hewn beams; Shaker-style tables in oak, white & yellow pine & chestnut; restoration of Colonial structures.
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Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Supplier of 19th-century reclaimed flooring materials: white pine, hemlock, heart pine, white oak, chestnut & walnut; widths from 3-18 in.; hand-hewn beams & barn siding; cabinetry & farm tables.
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660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, levers & drapery hardware; grilles.
Write in No. 6980

Crown City Hardware Co.
626-794-1188; Fax: 626-794-1439
www.restoration.com
Pasadena, CA 91104

Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles.
Write in No. 432

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.
Write in No. 2260

Fishman Mosaics
305-758-1141; Fax: Same as phone
www.georgefishmanmosaics.com
Miami Shores, FL 33138

Designer & creator of mosaics in period styles: traditional materials & techniques; vitreous & glass smalti, split & polished stone, ceramic & unglazed porcelain; pictorial images; interior & exterior; plaques & signage.

Emerald Coast was created by Fishman Mosaics using split-faced stone and glass smalti; it includes five panels, each of which measure 4½ x 3 ft.

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, sculpture, fountains, planters, weathervanes, benches, gazebos, gates, columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information.

Made of cast stone with an antique finish, "Mother and Child with Fruit Basket" by Florentine Craftsmen stands 57 in. tall.

Gaby's Shoppe
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Dallas, TX 75207

Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; handcrafted & hand finished.
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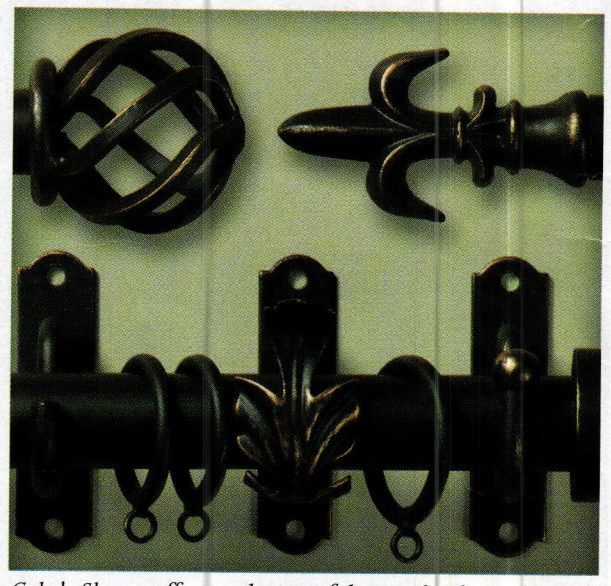
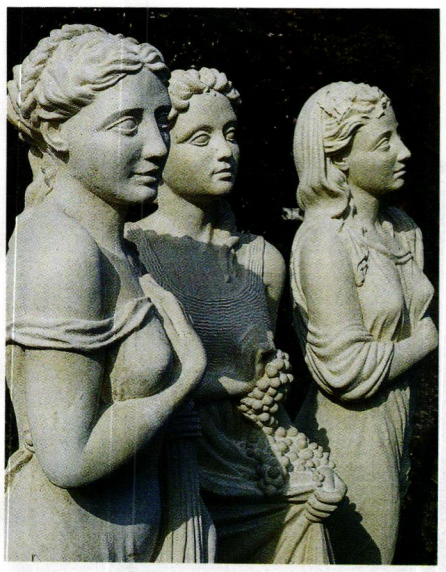


Gaby's Shoppe offers a selection of drapery-hardware designs in six powder-coated finishes.

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of handmade period hardware: furniture, door, window & builders' hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog $25.
Write in No. 343



These statues, "Summer," "Autumn" and "Winter," were created by Haddonstone.

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; custom components.
Write in No. 4020

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
Write in No. 339

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, window, gate, garage, furniture, cabinet & shutter hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; standard & custom weathervanes; catalog $5.
Call for more information.

Klitsas, Dimitrios – Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.
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Martin Pierce offers cabinet pulls in a variety of styles in bronze and stainless steel.

Martin Pierce Hardware Inc.
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www.martinpierce.com
Los Angeles, CA 90016

Manufacturer of artistic bronze door & cabinet hardware: Hedgerow & Willow collections inspired by nature & organic themes; stainless-steel Ergo collection.

No 9 Studio UK
011-44-1769-540-471; Fax: 011-44-1769-540-864
www.no9uk.com
Umberleigh, Devon, England EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.
Write in No. 1321

Rohlf's Stained & Leaded Glass Studio, Inc.
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Mount Vernon, NY 10550

Custom fabricator of art glass: antique stained, leaded & painted/fired glass; protective & storm glazing; beveled, etched/sandblasted & fused/slumped glass; new designs & replications; systems for restoring casement windows.
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Rohlf's Stained & Leaded Glass Studio restored this stained-glass panel using copper foiling, edge gluing and other techniques.

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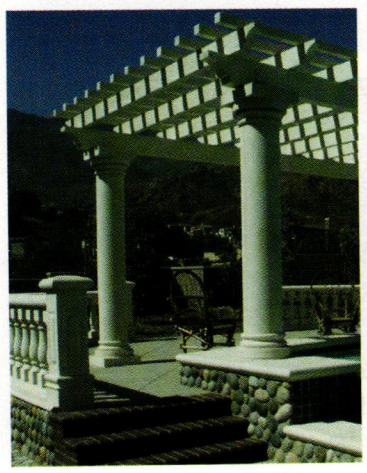
www.1800columns.com
Wilmington, NC 28401

Catalog distributor of fine architectural products: Chadsworth Columns, Hartmann-Sanders Authentic Architectural Columns, PolyStone Columns, PolyStone Balustrade Series & classic pergolas; job-site delivery & worldwide shipping.
Write in No. 1580 for PolyStone; 180 for wood



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www.aandmvictorian.com
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Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
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Alcamo Marble Works, Inc.
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541-543 W. 22nd St.
New York, NY 10011

Manufacturer of marble & granite flooring, walls, columns, counter & vanity tops & mantels: stock & custom.
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Archicast
901-323-8717; Fax: Same as phone
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Custom caster, moldmaker & restorer of architectural plasterwork: reproduction ornamental plasterwork in fireproof FRG; wax castings made for bronzework; medallions, capitals, columns, balustrades, brackets, moldings, fountains & mantels.

Archicast mannufactured these 8-in. scamozzi capitals in casting plaster reinforced with fiberglass for a residential porch.

Architectural Products by Outwater, LLC
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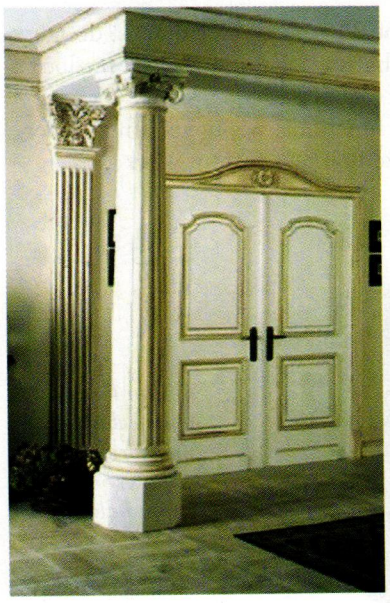
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.
Write in No. 5008



The Orac Decor collection from Outwater includes this column, pilaster and molding.

Architectural Reproductions by Timeless
800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
Cumming, GA 30041

Designer & manufacturer of Classically styled balustrade systems & decorative columns & capitals: insect & weather-resistant marble fiberglass resin; CAD drawings & AIS specs; interior & exterior polyurethane molding & millwork architectural products.
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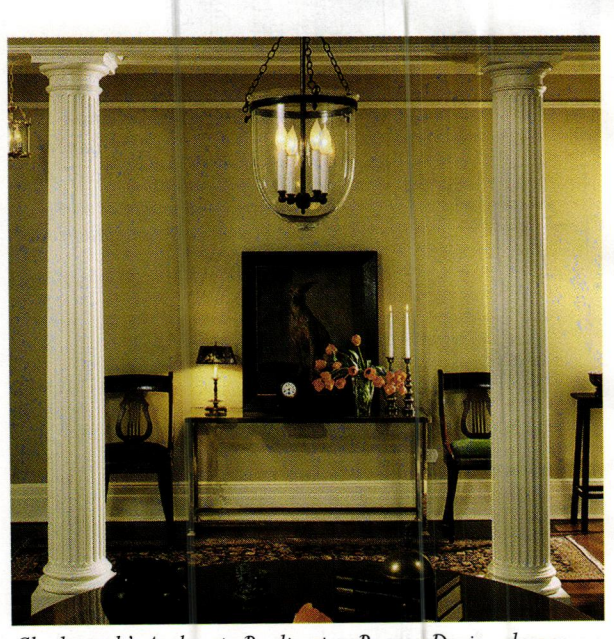
Decorative interior columns are available from Architectural Reproductions by Timeless in many styles and configurations.

Brandt, Sylvan LLC
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; since 1960.
Write in No. 3950



Chadsworth's Authentic Replication Roman Doric columns with Ionic fluted shafts, measuring 7 ft.-10 in. by 10 in., are made from finger-jointed wood.

Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
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Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament.
Write in No. 1580 for PolyStone; 180 for wood

Colonial Columns Mfg. Inc.
713-681-0044; Fax: 713-681-3745
2102 Pasket Ln.
Houston, TX 77092

Supplier of columns: hollow columns & stavework; wood, metal & polymer composite.
Write in No. 33

Columns.com
910-763-7600; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401

Internet distributor of architectural products: columns, pilasters, decorative capitals, moldings, balustrades & pergola kits; job-site delivery & worldwide shipping; quick-ship program available for some items.
Write in No. 1585

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17015

Manufacturer of architectural millwork & decorative trim: columns, capitals, corbels, carvings, brackets, molding, ceiling medallions, wall niches, fireplace surrounds, screen doors, porch trim, gable ornaments & exterior millwork in PVC.
Write in No. 1310

Cumberland Woodcraft manufactures fluted columns in wood and polymer.

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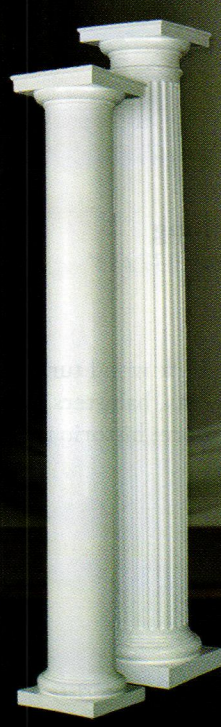

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www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
Write in No. 210

These fluted columns from Decorators Supply were installed at Dean Gardens in Alpharetta, GA.

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203-937-1874; Fax: 203-937-7321
www.fagancolumns.net
West Haven, CT 06516

Manufacturer of custom wood columns, cylinders, rope twists, large turnings, octagons & pilasters: Classical order; load bearing & ornamental; replication for restoration; stain grade in any species.
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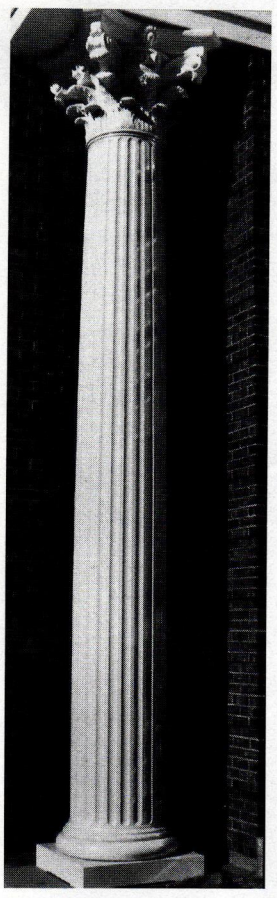

This fluted Roman Corinthian redwood column by Fagan Design has a Roman Doric base and aluminum plinth.

Felber Ornamental Plastering Corp.
800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404

Supplier of historical ornamental castings: cornice moldings, columns, capitals, mantels, ceiling medallions, domes, brackets, corbels, coffers & period ceilings; plaster, GRG & polymer-modified gypsum; design services.
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This plaster capital, model #431B from Felber Ornamental, measures 6½ in. tall x 6⅜ in. wide and projects ⅝ in.

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, sculpture, fountains, planters, weathervanes, benches, gazebos, gates, columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
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Goodwin Associates
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www.goodwinassociates.com
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Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, fireplace surrounds, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.
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Haddonstone (USA), Ltd.
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British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculptures, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; custom components.
Write in No. 4020

Historical Arts & Casting designed and fabricated the Corinthian capital for this fluted column.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, grilles, doors, windows, skylights & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
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www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.
Write in No. 7380

Manor Style, Inc.
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6741 Whitestone Rd.
Baltimore, MD 21207

Custom fabricator, assembler & nationwide supplier of architectural elements: FYPON PVC square columns, newels, panels, arches, trellis & trim; load-bearing fiberglass columns & capitals; mantels; preformed balustrade systems; mantels.
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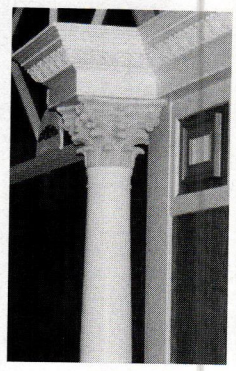

Manor Style's architectural columns with Corinthian capitals were used to enhance this formal entrance.

Pacific Columns
800-294-1098; Fax: 714-630-4549
www.pacificcolumns.com
Brea, CA 92821

Supplier of interior & exterior columns: roped, belly, carved, high relief, embossed & octagonal; up to 36-in. dia. & 36-ft. lengths; capitals, pilasters, balustrades & porch posts; wood, FRP fiberglass & polymer window trim.
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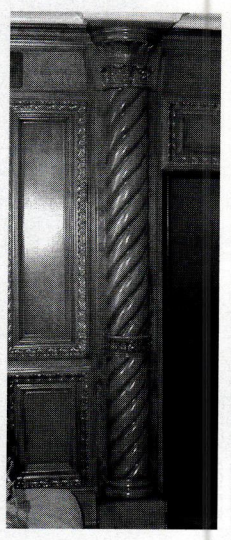

This roped maple column with a carved Temple of Winds capital was produced by Pacific Columns; the company also manufactures these columns in full rounds up to 18 in. in dia.

Pagliacco Turning & Milling
415-488-4333; Fax: 415-488-9372
www.pagliacco.com
Woodacre, CA 94973

Manufacturer of custom & stock wood turnings & millwork: columns, porch posts, balusters, newels, finials, brackets, railings & more; historic restoration & custom projects.
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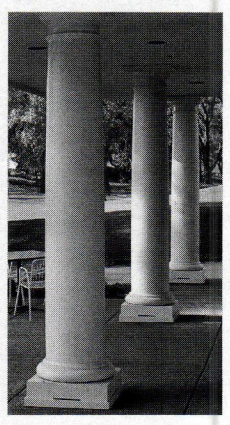
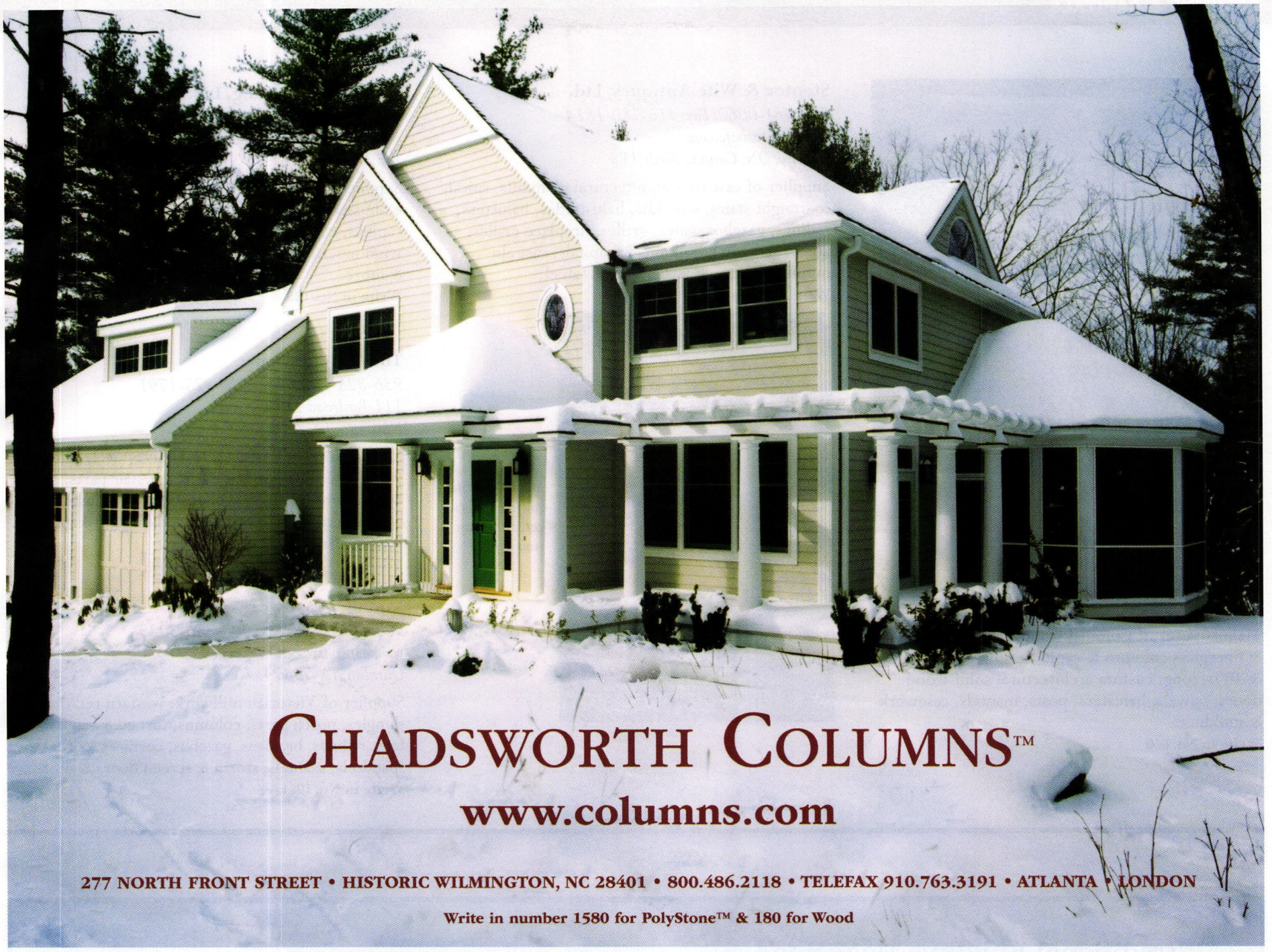


Pagliacco offers a variety of plain and fluted columns for both interior and exterior use.



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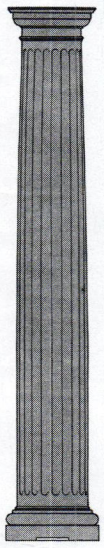

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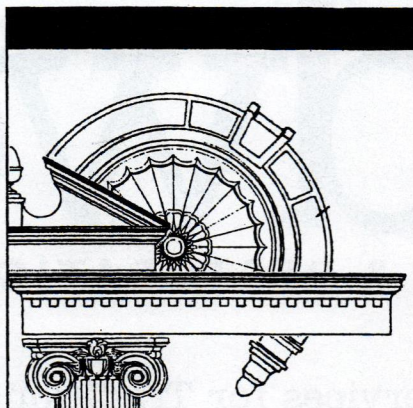

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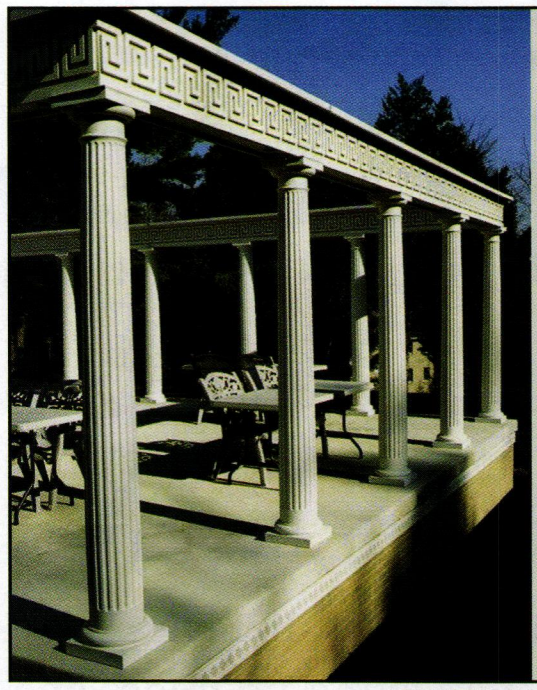

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Manufacturer of Colonial wood, poly/composite & fiberglass columns & capitals: up to 40 in. in dia. & 40 ft. long; custom architectural solid-wood doors; newels, balusters, posts, mantels, casework & moldings.
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Toronto, ON, Canada M6B 1V9

Supplier of cast-iron architectural elements: spiral & straight stairs, stair kits, balustrades, balusters, railings, gazebos, gates, grilles, fireplace grilles, arbors, cresting, columns & capitals; cast aluminum, bronze & wrought iron/steel.
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Steptoe & Wife Antiques fabricated this cast-iron capital.

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www.superiormoulding.com
Van Nuys, CA 91411

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111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
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Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
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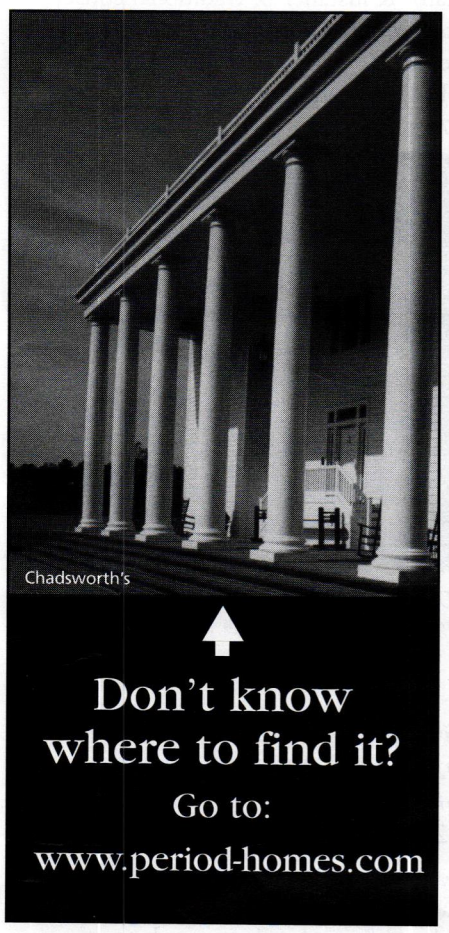

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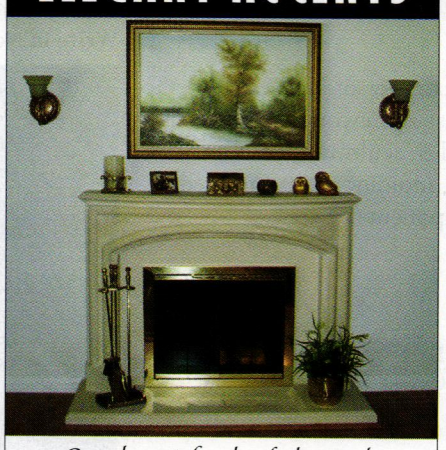

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Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
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Red cedar shingles from Bear Creek Lumber adorn this gazebo in Newport, RI.

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, sculpture, fountains, planters, weathervanes, benches, gazebos, gates, columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information.

This 13x9½-ft. Roman-style gazebo, handcrafted by Florentine Craftsmen in wrought iron, is supported by stone bases.

Glass House, LLC
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www.glasshouseusa.com
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Custom fabricator & supplier of traditional conservatories, greenhouses, sunrooms, pool enclosures, garden houses, roof lanterns, specialty skylights & glass roof systems: wood & aluminum; true-divided-lite windows & doors.
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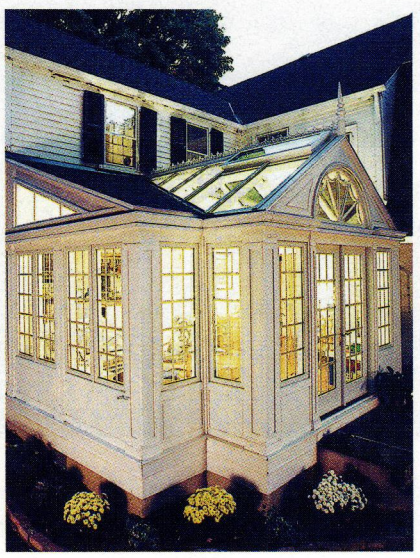

This conservatory was custom crafted by Glass House, LLC.

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www.libart.com
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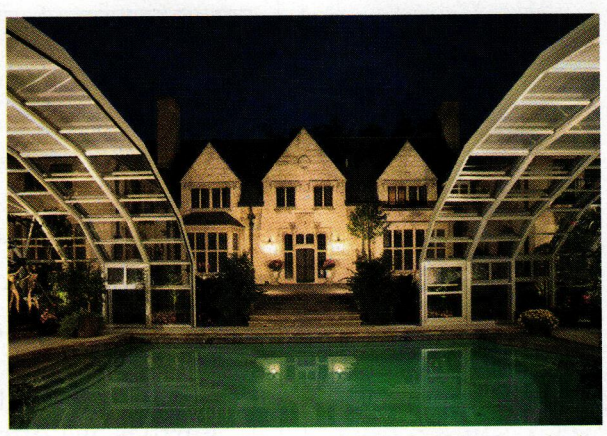

Aluminum frame enclosures are available from Libart in both attached and freestanding applications.

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www.oakleafconservatories.com
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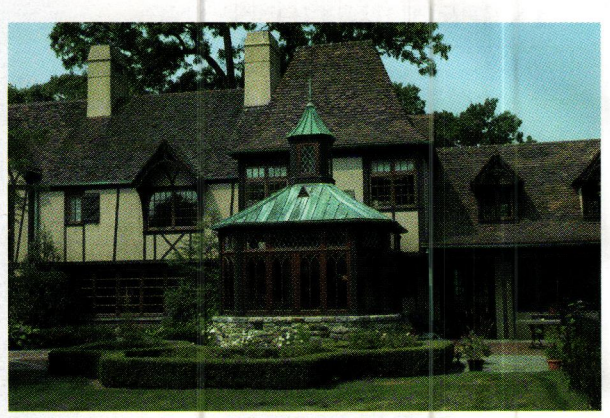

This stained-oak conservatory from Oak Leaf Conservatories features Gothic crossover arched windows, a leaded-glass clerestory and a cupola.

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
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This conservatory from Renaissance Conservatories is topped with a traditionally styled roof lantern.

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www.solarinnovations.com
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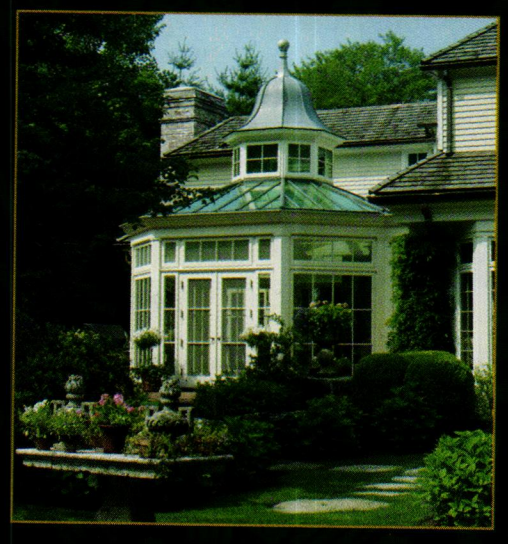

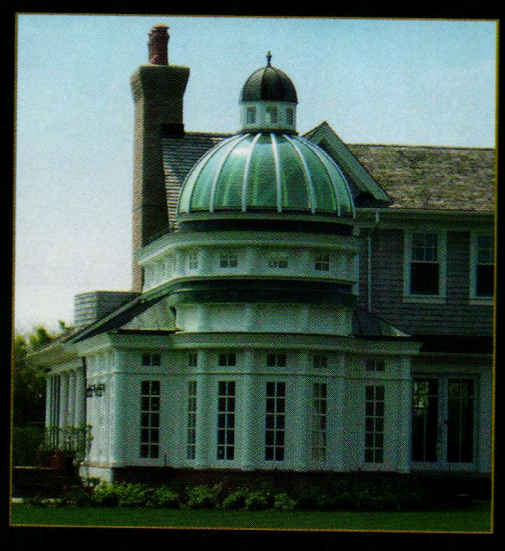

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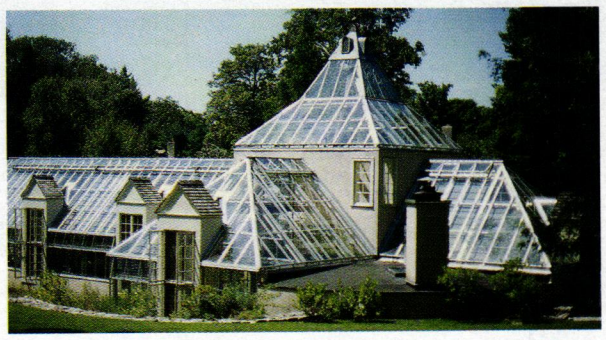

This greenhouse was designed by Under Glass, the exclusive manufacturer of the original Lord & Burnham greenhouses and solariums.

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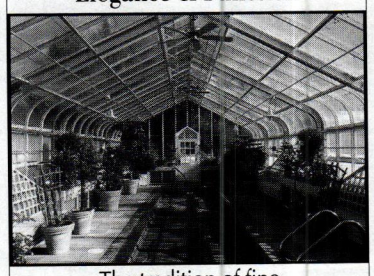

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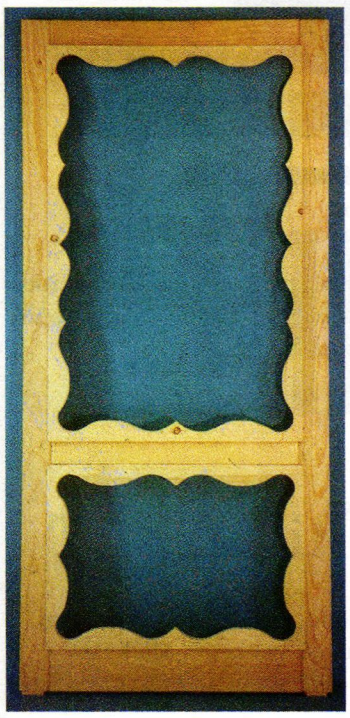

Coppa Woodworking offers a wide variety of wood screen doors.

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www.coppermoonwoodworks.com
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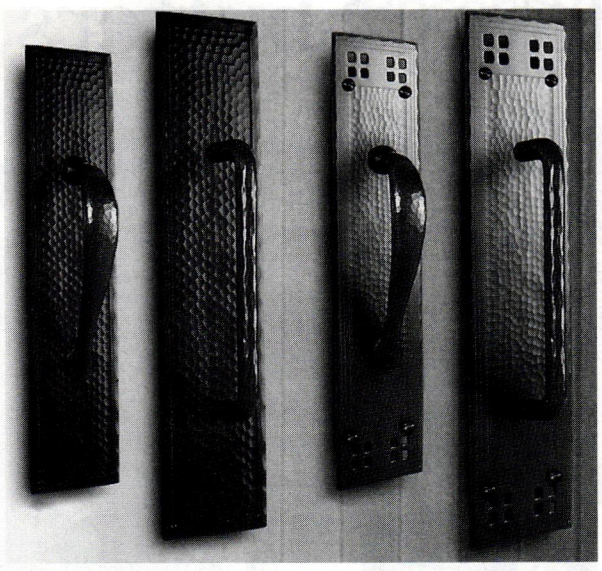

Hand-hammered door pulls from Craftsmen Hardware include models (from left to right) #C050, #C041F, #C050PC and #C041PFC.

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Pasadena, CA 91104

Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles.
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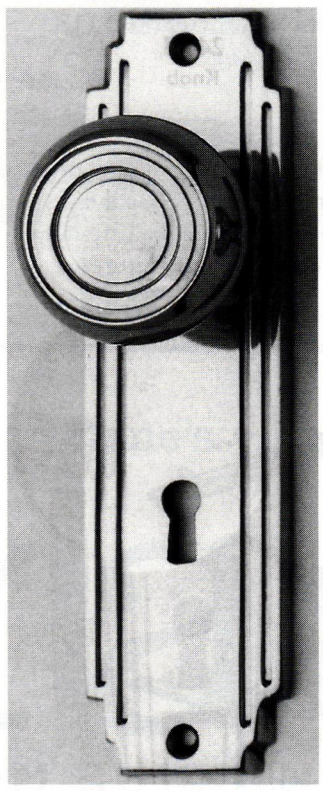

The line of Art Deco-style door hardware from Crown City Hardware includes escutcheon #230A and knob #240C.

Cumberland Woodcraft Co.
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www.cumberlandwoodcraft.com
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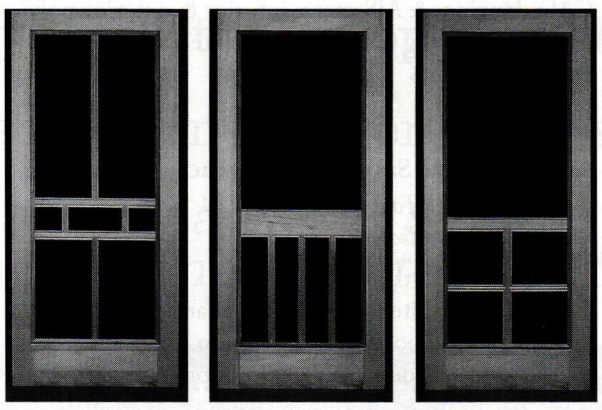
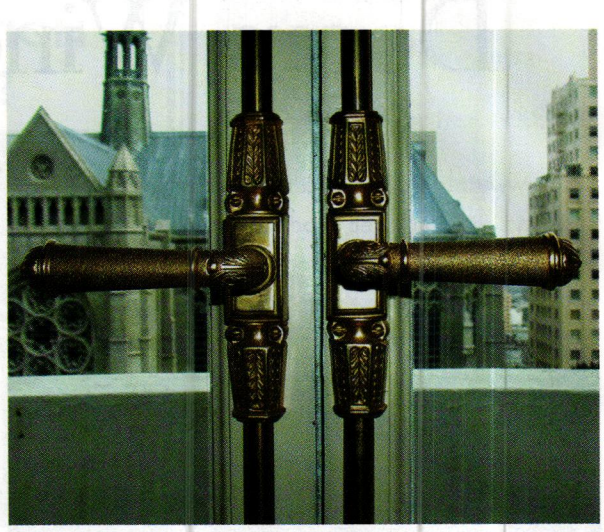


Cumberland Woodcraft offers an extensive line of hand-crafted Victorian and traditional screen and storm doors in Spanish cedar.



Davenport Hardware supplied and installed these P.E. Guerin model #68 Renaissance cremone bolts with model #660 acanthus-leaf levers in antique gold.

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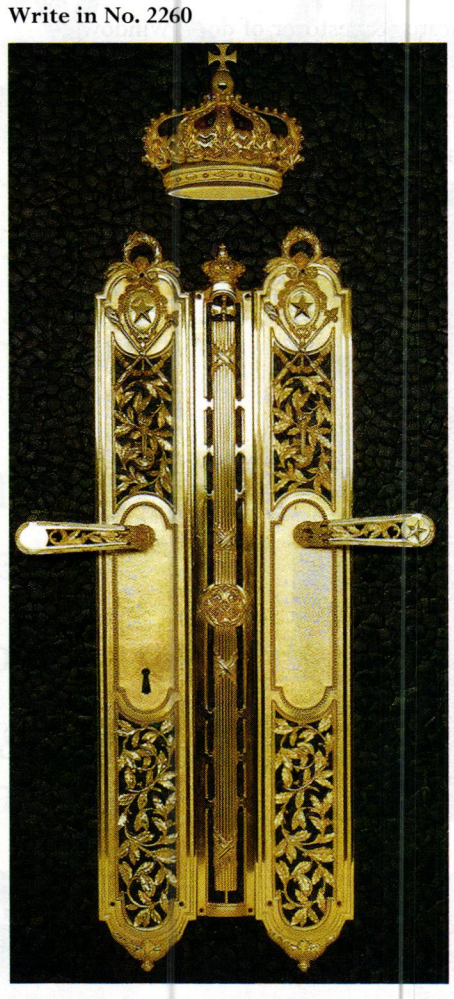
Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.
Write in No. 2260



E.R. Butler's model #1426/1335 French door hardware is fit for a castle — complete with a crown on the crest.

212.243.5270

P.E. Guerin
ESTABLISHED · 1857

PEGUERIN.COM

WRITE IN NO. 343

Erik Wyckoff Artworks
612-617-0446; Fax: Same as phone
www.erikwyckoffartworks.com
Minneapolis, MN 55413

Custom designer & fabricator of hand-carved architectural woodwork: original entry, interior & wine-cellar doors; most wood species.
Write in No. 298

This 30x52-in. intricately carved door panel was created by Erik Wykoff Artworks in walnut.

Gingerbread Man
530-622-0550; Fax: 530-622-8552
www.gingerbreadman.com
Placerville, CA 95667

Manufacturer of Victorian screen doors, porch parts, balustrades, gable ornament, ceiling medallions, fence pickets, sawn balusters, brackets, signs, roof ridge cresting, cupolas, arbors & more: custom design services.
Write in No. 1364

This custom bronze-clad tilt-and-turn window was fabricated by Grabill; it has an antiqued patina and an aged-wood interior.

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of solid-wood & bronze-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; hardware finishes, profiles, glass & stained glass.
Write in No. 1910

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of handmade period hardware: furniture, door, window & builders' hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog $25.
Write in No. 343

P.E. Guerin manufactured these period-style door levers.

Hahn's Woodworking Company, Inc.
908-722-2742; Fax: 908-722-2736
www.hahnswoodworking.com
Branchburg, NJ 08876

Manufacturer of wood garage & carriage-house doors & traditional swing-out & sliding barn doors: clear mahogany, Spanish cedar & other species; true-divided-lite windows; custom wood entry doors; restoration services.
Write in No. 6640

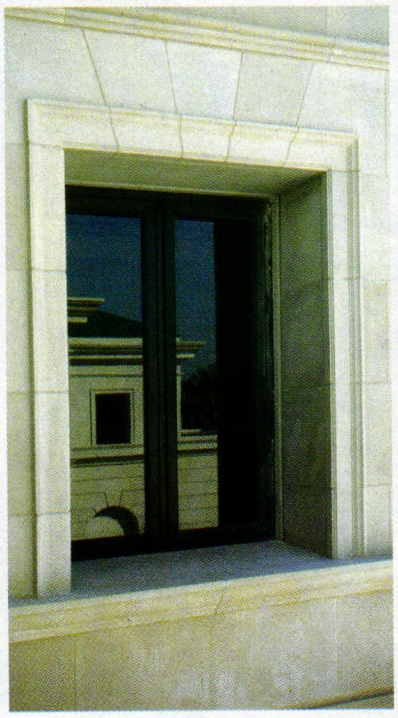
Hahn's Woodworking specializes in custom-produced traditional wood doors.

Historic Doors
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

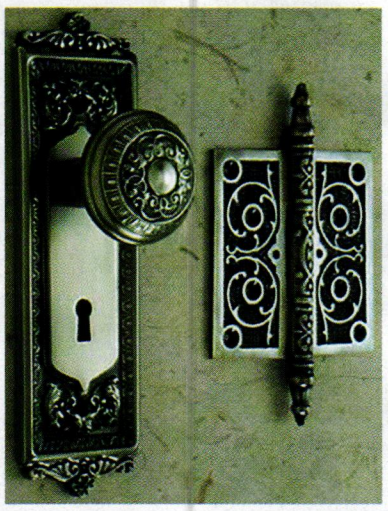
Custom manufacturer of wood windows & doors: circular casings & moldings; restoration & period-style construction; garage doors.
Write in No. 3570

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, grilles, doors, windows, skylights & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Write in No. 1210



This cast-bronze window from Historical Arts & Casting, model #DW027, comes in two sizes, 4 ft.-4½ in. x 3 ft. and 2 ft.-10½ in. x 2½ ft.



This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine different finishes.

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
Write in No. 339

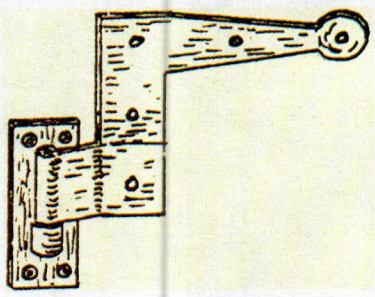
Innerglass Window Systems
800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: automatically conforms to openings, compensating for out-of-square conditions; no sub-frame needed; all glazing options; easy installation.
Write in No. 909

Glass interior storm windows from Innerglass maintain the integrity and beauty of historic windows, automatically conforming to openings.

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.
Write in No. 1240



James Peters & Son produces its traditional-design, heavy-duty, L-type shutter hinges in offsets from zero through 2¼ in.

find a fresh perspective.

a fresh new look...

designed to be
the ultimate
resource
for reproduction
hardware, our
newest
catalog
encompasses
over 10,000 pieces
of finely crafted
hardware from
Colonial to
Craftsman.

find a fresh perspective on hardware.

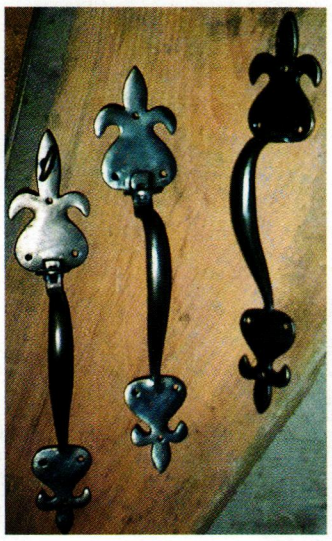
The Crown City Collection, Volume 7, available at Restoration.com. or call 1.800.950.1047

90 Est. 1916

CROWN CITY HARDWARE

"Get lost in the details"

WRITE IN NO. 432



These cast-brass fleur-de-lis thumb-latch sets from Kayne & Son have an antique finish.

Kayne & Son Custom Hardware, Inc.

828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, window, gate, garage, furniture, cabinet & shutter hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; standard & custom weathervanes; catalog $5.
Call for more information.

King Architectural Metals

800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, registers, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
Write in No. 270

Kingsland Co. Doors

860-542-6981; Fax: 860-542-1752
www.kingslandcompany.us
Norfolk, CT 06058

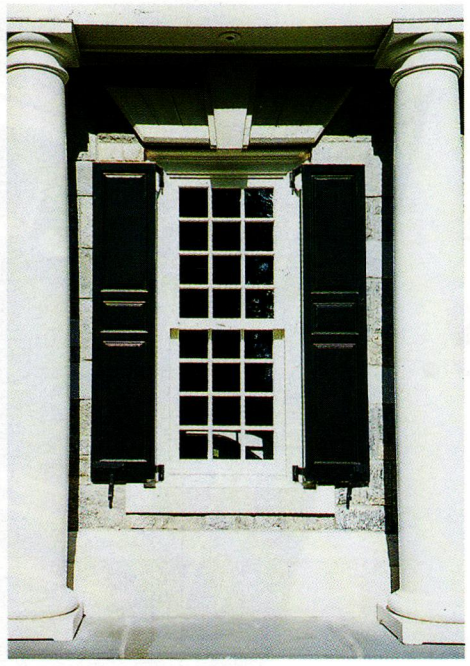
Manufacturer of custom-designed entryways: doors, jambs & thresholds in Honduras mahogany; single & insulated glass, true-divided lites, leaded-glass sidelites & transoms; screen & storm doors & panel-screen porch enclosures.
Write in No. 4573 for doors; 4574 for screen doors

Custom designed entryways, such as this model with sidelites and a true-divided-lite transom, are the specialty of Kingsland.

Kingsland Co. Shutters

860-542-6981; Fax: 860-542-1752
www.kingslandcompany.us
Norfolk, CT 06058

Manufacturer of exterior shutters in Honduras mahogany: louvered, raised-panel & cutout; mortise-&-tenon construction; reproductions; copper caps, fixed control rods & hardware; paneled & louvered arched tops.
Write in No. 196



Exterior shutters from Kingsland are made of Honduras mahogany.

Lighting by Hammerworks

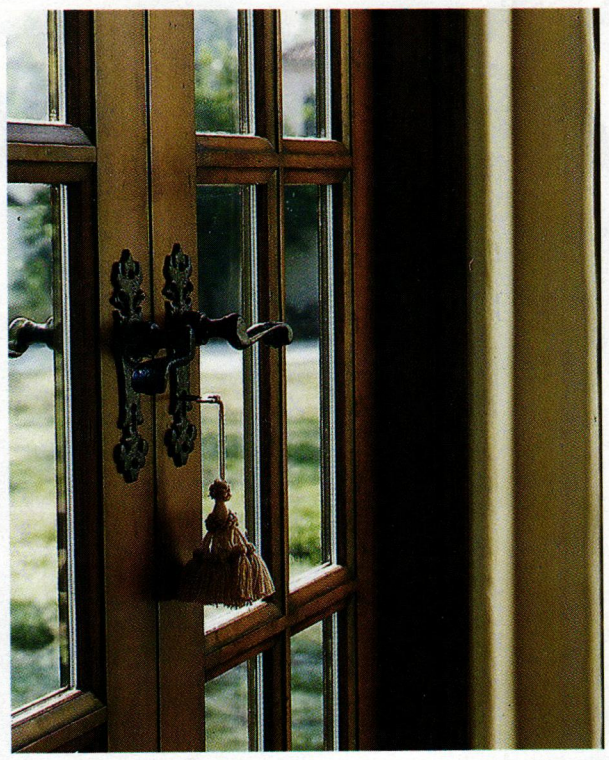
508-755-3434; Fax: Same as phone
www.hammerworks.com
Worcester, MA 01603

Fabricator of reproduction lighting fixtures & wrought-iron hardware: chandeliers, wall sconces & wall- & post-mounted lanterns; gas-burning exterior lighting; copper, brass & tin; hand-forged shutter dogs, hinges & door knockers.
Write in No. 5090

Maguire Iron Corp.

510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Supplier of traditional hardware & lanterns: door, cabinet, window, shutter, furniture, gate & mailbox hardware; knobs & levers with compatible locks of various backsets & functions; wrought-iron, pewter, rust, brass & bronze finishes; custom work.
Write in No. 7600



These lever door handles from Maguire Iron were manufactured in wrought iron.

Mesa Studios

802-586-7537; Fax: 802-586-6572
www.hugomesastudio.com
Craftsbury, VT 05826

Custom fabricator of original hand-chiseled & -carved doors, mantels & other architectural artwork: custom-cut timbers.
Write in No. 1592

Moulding Associates, Inc. (MAi)

800-394-6680; Fax: 214-487-6584
www.maidoors.com
Wylie, TX 75098

Manufacturer of interior & exterior hardwood doors: grand entryways, TDL & panel in eyebrow, round top & traditional styles; insulated, beveled & art-glass panels, sidelites & transoms; pre-hanging & -finishing; newels & balusters.

Moulding Associates' Alpine line includes this entry door, model #A758GP-42, in a naturally distressed Andean walnut.

Newton Millham – Blacksmith

508-636-5437; Fax: 508-636-3141
www.millhamhardware.com
Westport, MA 02790

Manufacturer of Early American architectural hardware: latches, spring latches, bolts, strap hinges, HL hinges & shutter dogs; hand forged & finished.
Write in No. 1488

Pacific Columns

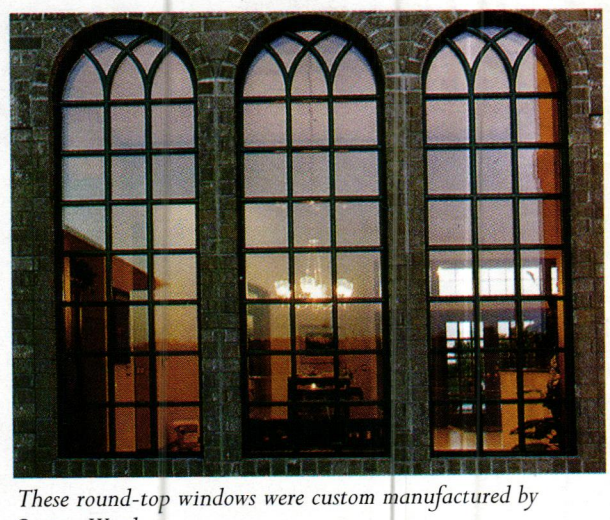
800-294-1098; Fax: 714-630-4549
www.pacificcolumns.com
Brea, CA 92821

Supplier of interior & exterior columns: roped, belly, carved, high relief, embossed & octagonal; up to 36-in. dia. & 36-ft. lengths; capitals, pilasters, balustrades & porch posts; wood, FRP fiberglass & polymer window trim.
Write in No. 195

Parrett Windows

800-541-9527; Fax: 715-654-6555
www.parrettwindows.com
Dorchester, WI 54425

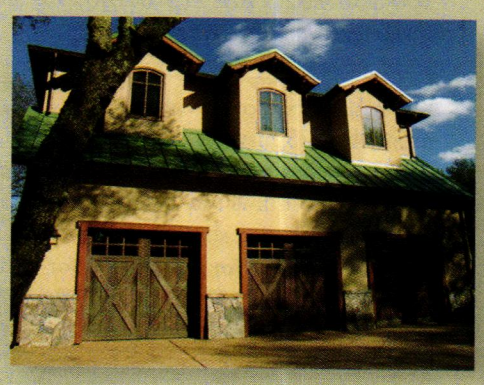
Manufacturer of handcrafted custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; certified & tested fixed & operating windows; historical replications.
Write in No. 3003

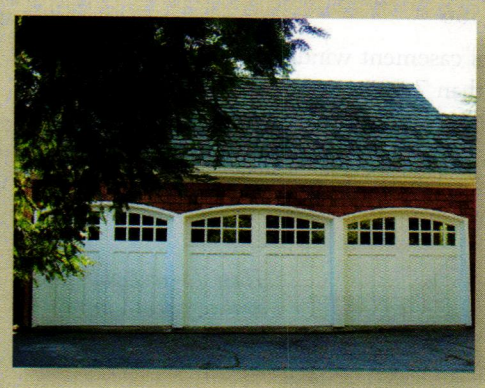


These round-top windows were custom manufactured by Parrett Windows.

Carriage House Door

COMPANY





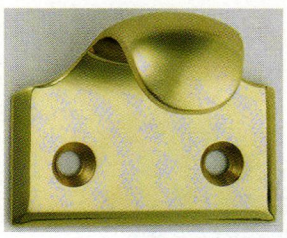
Carriage House doors are meticulously handcrafted to your specifications and are made from the finest materials available, ensuring long-lasting beauty, reliable performance, and low maintenance. Each door in our extensive collection will bring an added dimension of beauty and value to your home. To locate a dealer nearest you, please call us toll free.

West Coast: 866-890-1776 • East Coast and Midwest: 877-668-1601 • *www.carriagedoor.com/ph*

WRITE IN NO. 1543

Phelps Co.
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.
Write in No. 6001



The model #LF23 sash lift from Phelps is hot forged from solid brass and hand polished.

Rejuvenation
888-401-1900; Fax: 503-227-4827
www.rejuvenation.com
Portland, OR 97210

Manufacturer of period-style lighting & hardware: door, bath, window & cabinet hardware; Victorian, Colonial Revival, Neoclassical, Arts & Crafts, Art Deco & Atomic Age; 12 finishes; direct delivery.
Write in No. 7630

Rohlf's Stained & Leaded Glass Studio, Inc.
800-969-4106; Fax: 914-699-7091
www.rohlfstudio.com
Mount Vernon, NY 10550

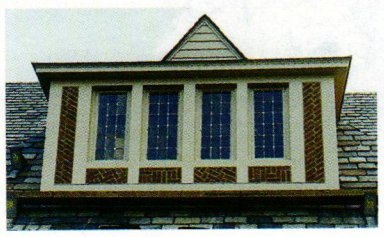
Custom fabricator of art glass: antique stained, leaded & painted/fired glass; protective & storm glazing; beveled, etched/sandblasted & fused/slumped glass; new designs & replications; systems for restoring casement windows.
Write in No. 6240

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.
Write in No. 1218

Seekircher Steel Window Repair Corp.
914-734-8004; Fax: 914-734-8009
www.seekirchersteelwindow.com
Peekskill, NY 10566

Repairer of steel casement windows: performed on location; more than 7,000 windows repaired annually in 26 states; large collection of vintage steel casement windows, doors & hardware; family-owned business established in 1977.
Write in No. 3590



These 75-year-old steel casement windows were salvaged and then incorporated into this home by Seekircher.

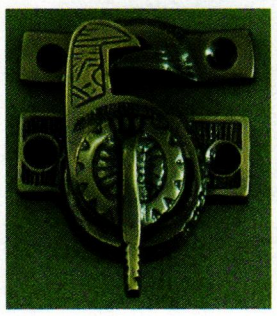
Shuttercraft, Inc.
202-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443

Manufacturer of wood shutters: cedar & mahogany exterior movable & fixed louvers, board & batten, raised panels, endless cut-outs, capping, arches & more; interior louvers & panels in many wood types; full painting services; all sizes; shipping nationwide.
Write in No. 5005

Traditional wood shutters are available from Shuttercraft in many styles, shapes and colors.

Signature Hardware
866-475-9707; Fax: 859-431-4012
www.signaturehardware.com
Erlanger, KY 41017

Direct distributor of traditional cast-iron & acrylic kitchen & bath items: bathtubs, porcelain sinks, brass faucets, shower rods & rings; mailboxes; floor registers & air returns; decorative door & window hardware; electric & gas lighting.
Write in No. 576



The Sundial sash lock from Signature Hardware measures 2 in. wide x 2 in. tall and is available in antique brass, polished and lacquered brass and pewter finishes.

Somerset Door & Column Co.
800-242-7916; Fax: 814-443-1658
www.somersetdoorandcolumnco.com
Somerset, PA 15501

Manufacturer of Colonial wood, poly/composite & fiberglass columns & capitals: up to 40 in. in dia. & 40 ft. long; custom architectural solid-wood doors; newels, balusters, posts, mantels, casework & moldings.
Write in No. 660

SpencerWorks
402-499-7848; Fax: 402-474-4214
www.spencerworks.com
Lincoln, NE 68508

Designer & manufacturer of storm windows & historic replica storm-window hangers: hangers are laser cut in 16-gauge steel.

SUN-DOR-CO custom fabricated this Arts and Crafts-style entry-door system in red oak and clear, beveled and insulated glass.

SUN-DOR-CO
800-835-0190; Fax: 316-284-0066
www.sundorco.com
Newton, KS 67114

Manufacturer of tall & odd-size doors & complete custom entrance systems: sidelites, transoms & surrounds; combination storms & screens; louvered doors, shutters & café doors; historic replication & new construction.

Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.
Write in No. 138

The Nanz Company
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10013

Designer & manufacturer of period-style residential door & window hardware: Gothic to Modern; specialized finishes; works directly with architects, designers & builders; consultation, specification & restoration services.
Call for more information.

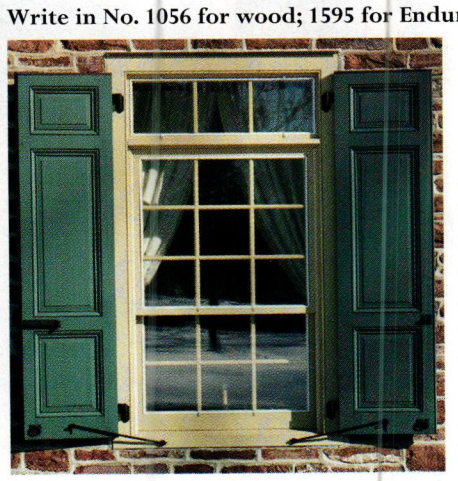
The Nanz Company offers a selection of door handles in many styles, materials and finishes.

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Write in No. 7120

Timberlane Inc.
800-250-2221; Fax: 215-616-0753
www.timberlaneshutters.com
Montgomeryville, PA 18936

Custom fabricator of handcrafted exterior shutters: more than 25 historically accurate styles or custom design; maintenance-free Endurian, western red cedar & Honduras mahogany; selection of period-accurate, exterior shutter hardware.
Write in No. 1056 for wood; 1595 for Endurian



Timberlane manufactured these traditionally styled recessed-panel shutters with a decorative trim.

Repair Don't Replace

Seekircher Steel Window Repair

Established 1977

Seekircher has repaired over 7,000 operable windows annually and successfully completed work in 30 states throughout the United States.

We work on all types of steel casement windows in residential, historical and commercial buildings. When you repair, rather than replace your windows, you preserve not only the architectural integrity of the building but also the character, charm and historical value.

In addition, it is significantly less expensive to repair steel casement windows. Replacement windows do not have the same quality of craftsmanship and material as the vintage windows that have lasted more than 60 years. Once repaired properly, these windows will continue to last for many years to come.

- Individualized attention to each customer
- Realign the operable sash to open and close easily
- Ensure window sash closes to maximum tightness
- Replace missing or deteriorated steel
- Replace missing or broken hardware with vintage hardware
- Warehouse supply of vintage windows in many sizes
- Warehouse supply of vintage parts from many manufacturers
- Windows can also be shipped and restored at our facility
- Work is done on site in place

CIAL
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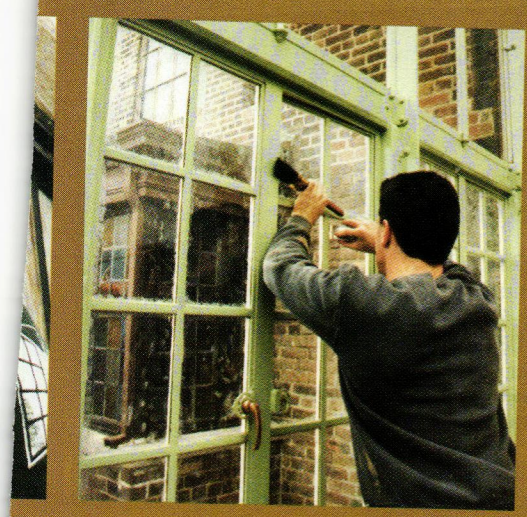
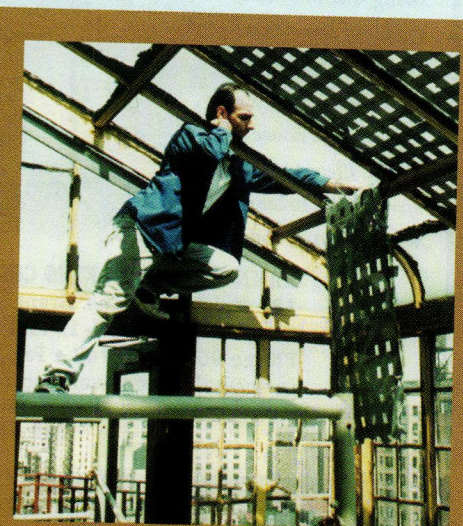
itectural Integrity



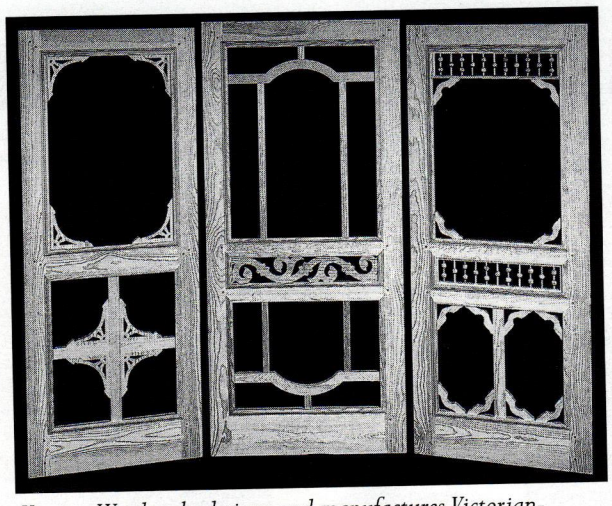


FAX 914-734-8009

e, Peekskill, NY 10566 License #WC-2129

ersteelwindow.com

E IN NO. 3590



Vintage Woodworks designs and manufactures Victorian- and country-style screen and storm doors, offered with or without spandrels.

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Write in No. 1061

This beaded door handle and escutcheon are available from Von Morris.

Von Morris Corporation
800-646-6888; Fax: 800-646-8988
www.vonmorris.com
Camden, NJ 08102

Manufacturer of architectural hardware: hinges, door & trim locks, pocket & screen-door locks & latches, cremone bolts, door stops & hooks, window hardware & more; brass, bronze & stainless steel; up to 20 finishes.
Write in No. 1528

Weather Shield Mfg. Co.
800-222-2995; Fax: 715-748-0169
www.weathershield.com
Medford, WI 54451

Manufacturer of Custom Shield replacement windows: wood & aluminum-clad; individually built to fit existing window openings; "frame within a frame" design allows for easy replacement.
Write in No. 1448

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator & installer of ornamental metalwork: gates, railings, balustrades, doors, lighting, fencing, gazebos, grilles, hardware, fireplace tools & arbors; cast & wrought bronze, aluminum, iron & steel; since 1940.
Write in No. 1223

Windsor Mill
888-229-7900; Fax: 707-838-8704
www.windsorone.com
Cotati, CA 94931

Manufacturer of historically inspired Moldings Collection: whole-room style concept in Greek Revival, Classical, Craftsman & Colonial Revival styles; engineered wood board siding, end & edge glued, finger jointed & double primed; window trim.

Windsor Mill's WindsorONE Moldings Collection includes crown, header-cap and chair-rail moldings in the Craftsman style.

Wm. J. Rigby Co.
607-547-1900; No fax
www.wmjrigby.com
Cooperstown, NY 13326

Supplier of unused, original builders' hardware: 1860s to 1940s; knobs, escutcheons, locksets, hinges, door knockers, doorbells, push plates & more; shutter & window hardware; brass, bronze, steel & nickel; restored antique hardware.
Write in No. 8410

Wm. J. Rigby supplies unused builders' hardware from 1860 to 1960, such as this storm sash fastener.

For garage doors and entry doors that beautifully enhance the unique style of your home, choose

HAHN'S WOODWORKING CO., INC.
MANUFACTURER OF TRADITIONAL WOODEN GARAGE DOORS
CARRIAGE HOUSE BARN DOORS • CUSTOM ENTRY DOORS

Since 1984, Hahn's Woodworking has been the innovating leader in manufacturing the highest quality carriage house doors. Available in motorized overhead, traditional swing-out, or sliding modes of operation. Our custom entry door line complements all carriage house doors. Please visit our website to learn more.
www.hahnswoodworking.com

HAHN'S WOODWORKING COMPANY, INC.
181 Meister Avenue, Branchburg, NJ 08876
Showroom Hours: 7-12 and 1-4PM, M-F
Phone 908-722-2742 • Fax 908-722-2736
info@hahnswoodworking.com

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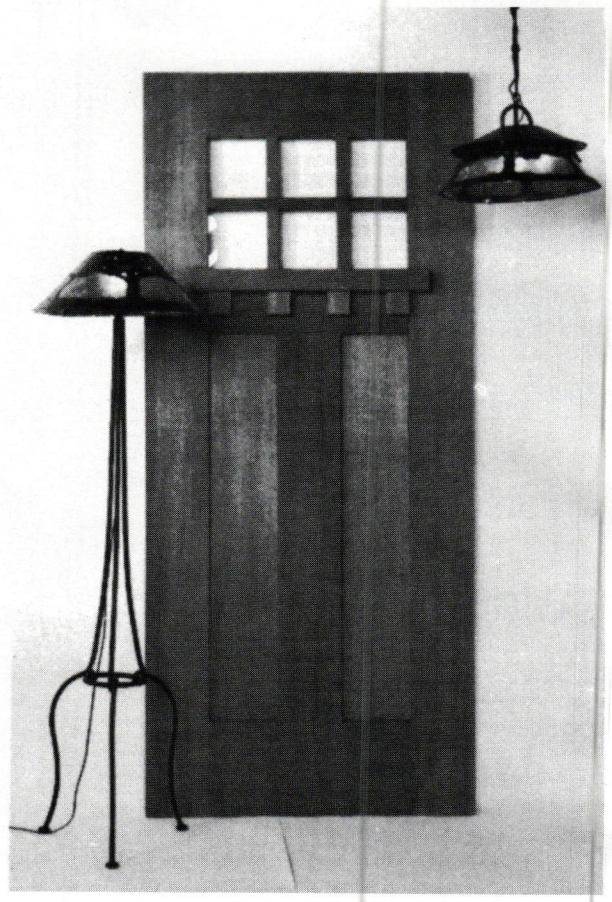

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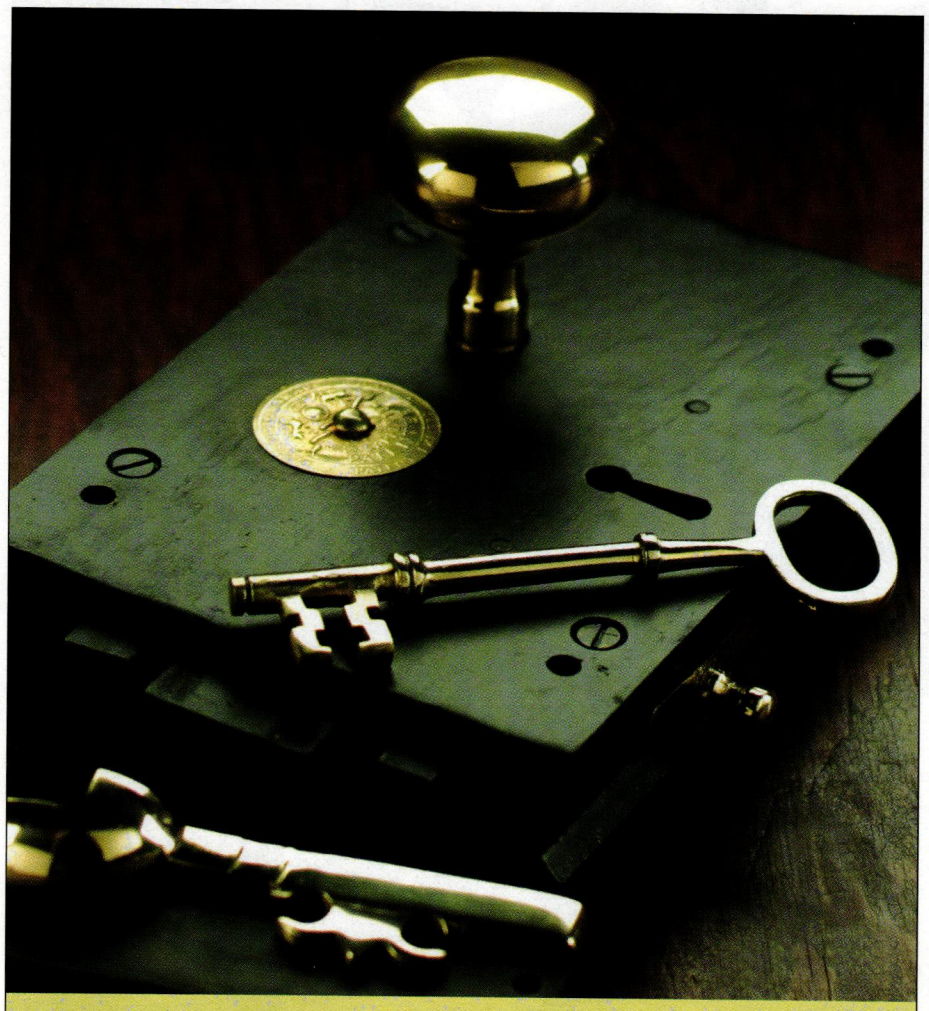

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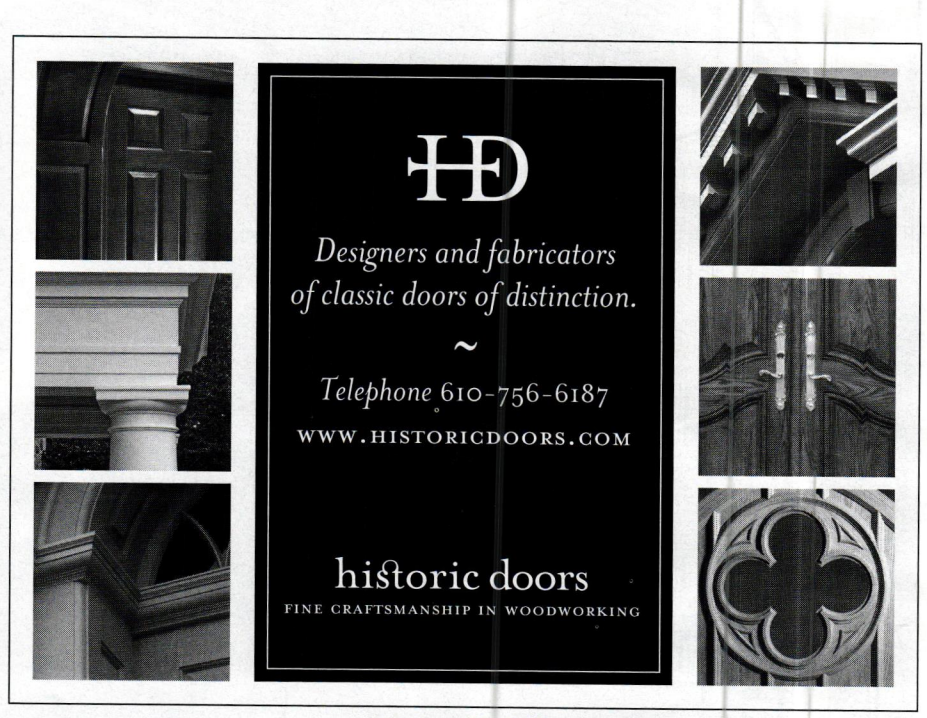

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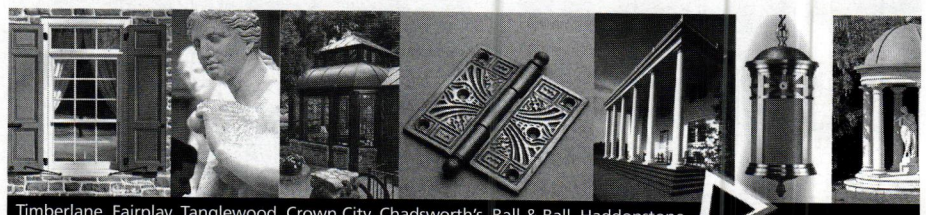

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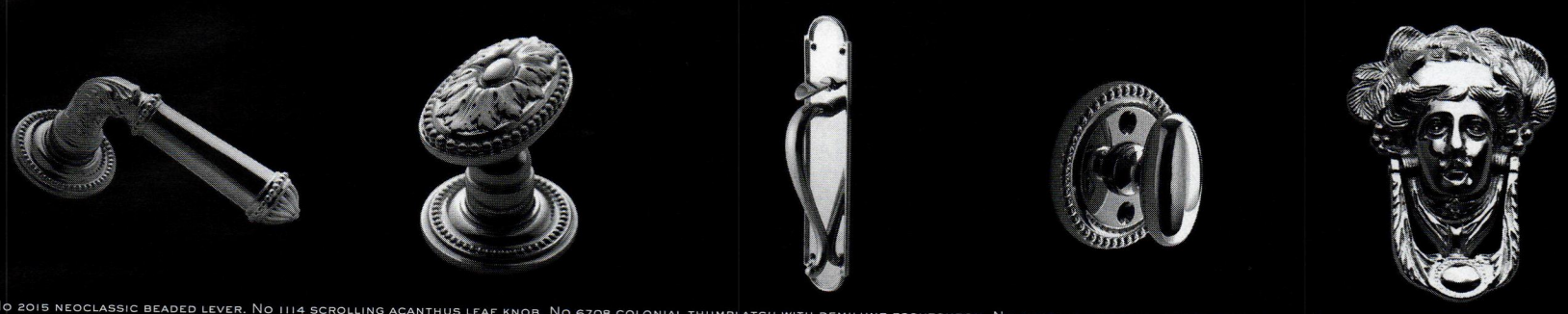

No 2015 neoclassic beaded lever. No 1114 scrolling acanthus leaf knob. No 6708 colonial thumblatch with demilune escutcheon. No 4004B traditional beaded thumbturn. No 9702 anna livia door knocker.

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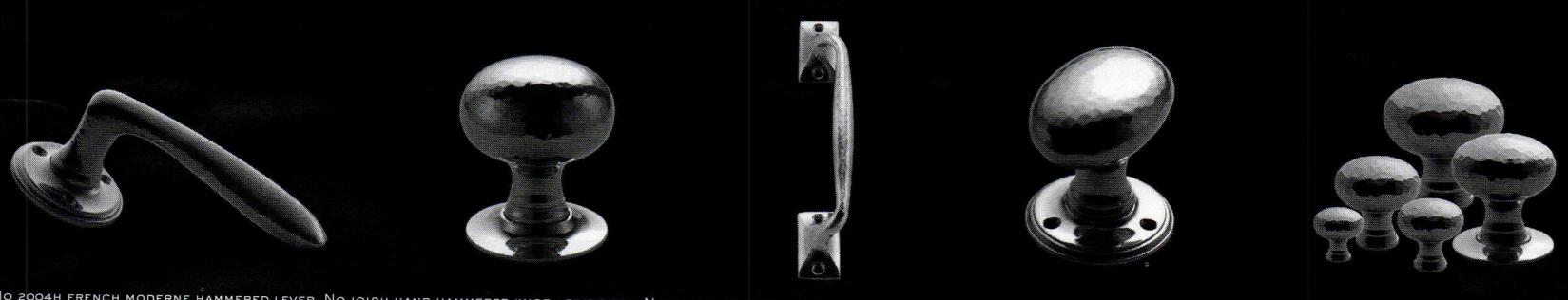
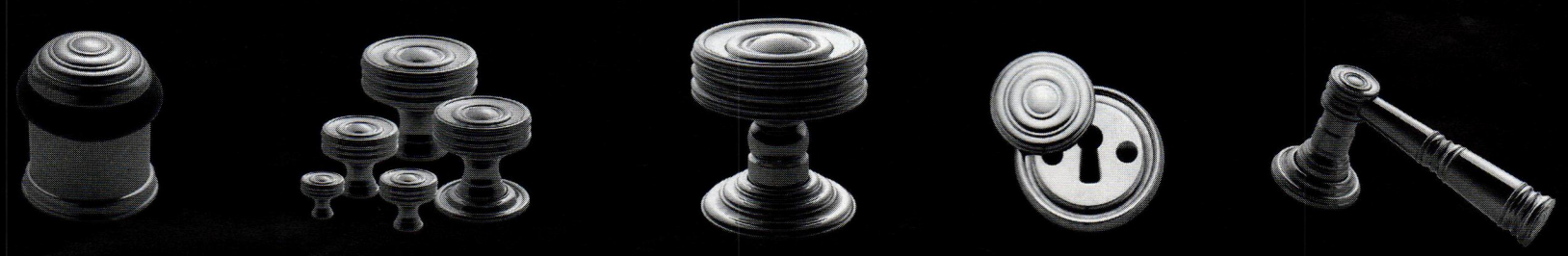
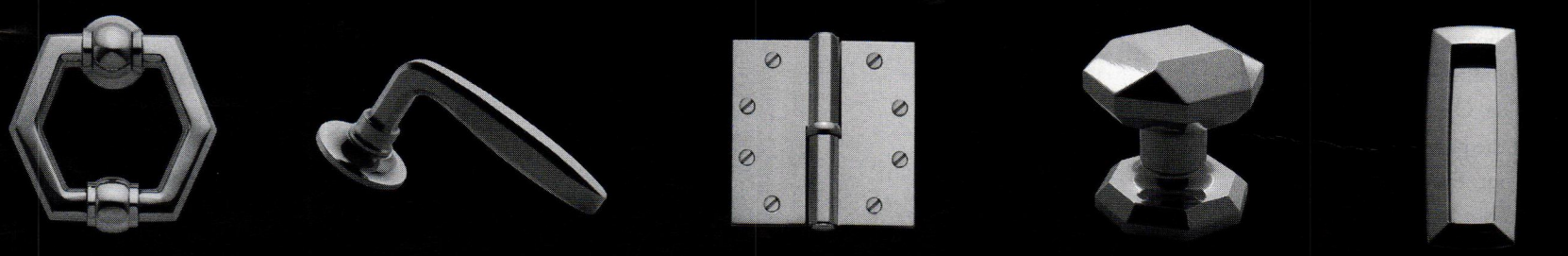


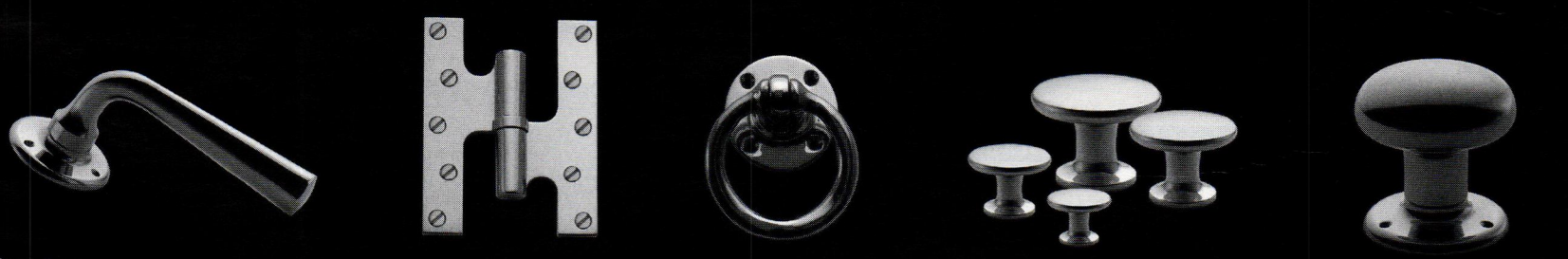
No 2004H french moderne hammered lever. No 1018H hand hammered knob - five sizes. No 6220H hammered door pull - five sizes. No 1019H elliptical hammered knob. No 8018H hammered cabinet knob - five sizes.



No 9088 floor mounted doorstop. No 8011 bull's eye cabinet knob - five sizes. No 1011 sclaroff bull's eye door knob - four sizes. No 4888 edawrdian keyhole escutcheon. No 2111 french bull's eye lever.



No 9708 hexagonal knocker - two sizes. No 2012 french moderne faceted lever. No 3581 octagonal two knuckle butt hinge. No 1013 faceted octagonal knob. No 6003 cushion faced faceted recess pull.



No 2017 early 20th century classic functional lever. No 3754 moderne paumelle hinge. No 6021 traditional flared drop ring pull. No 8415 moderne cabinet pull - four sizes. No 1017 classic functional knob.

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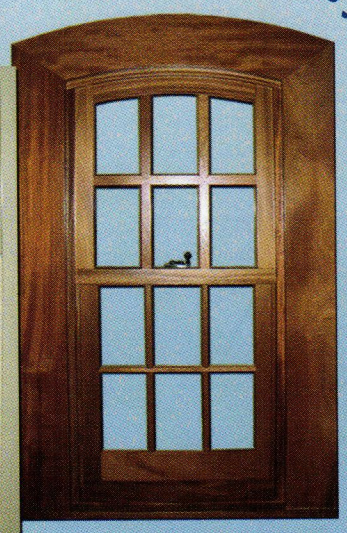

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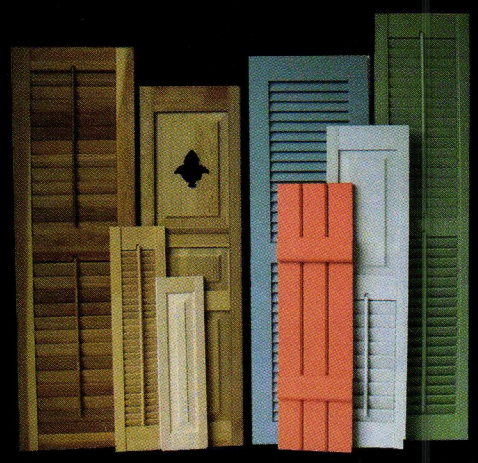

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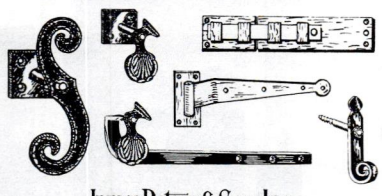

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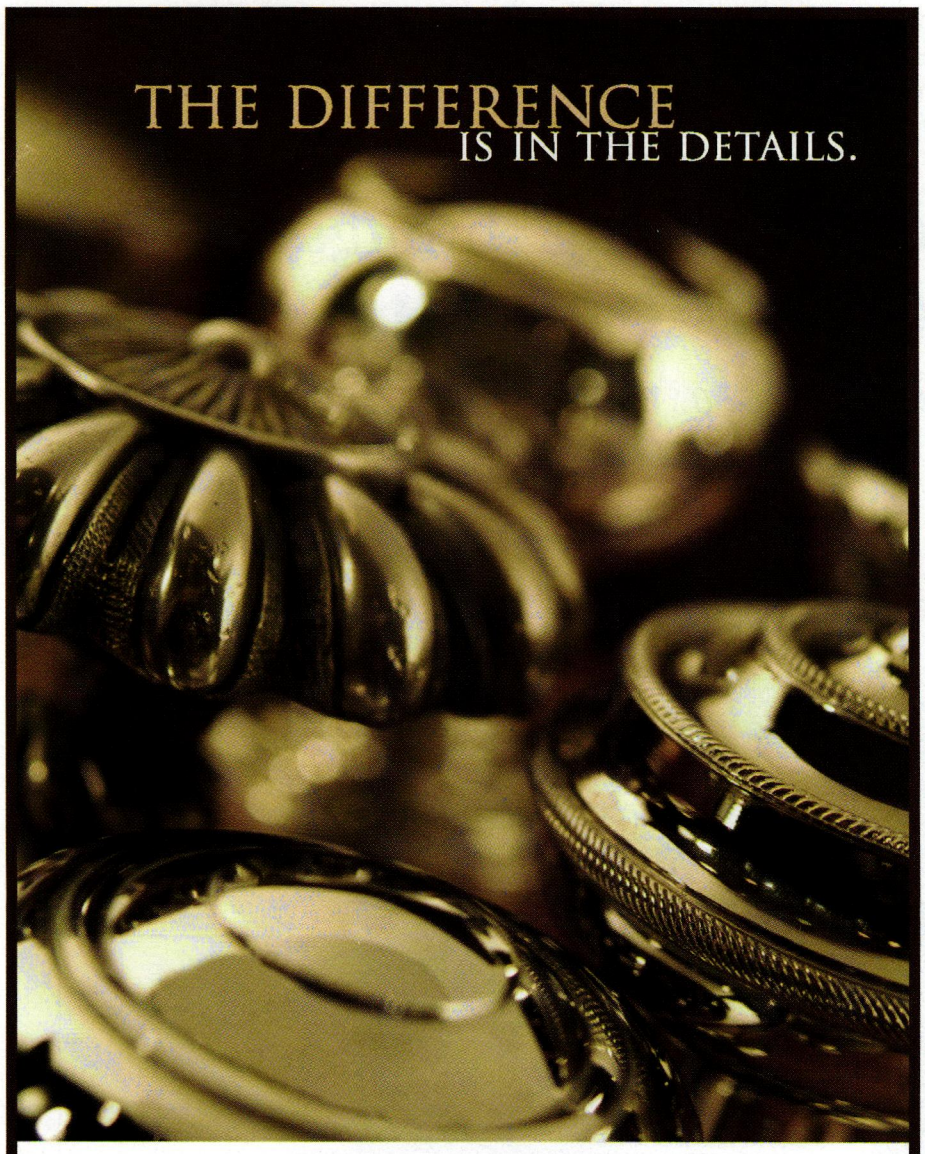

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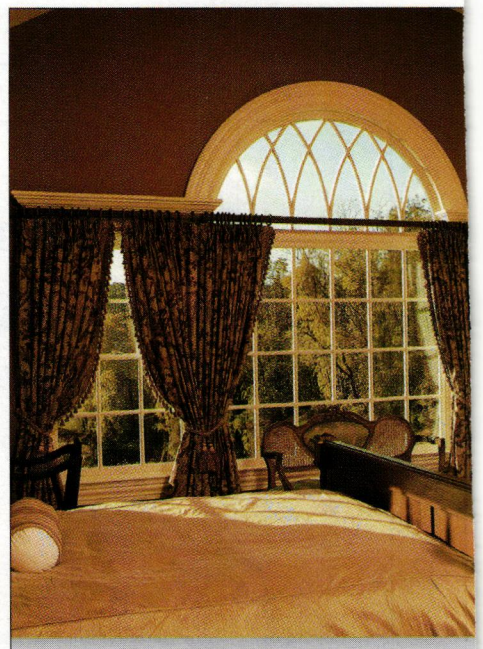

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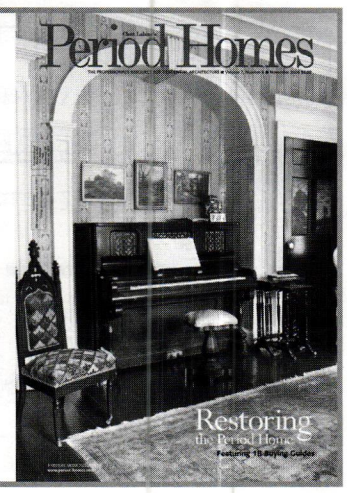

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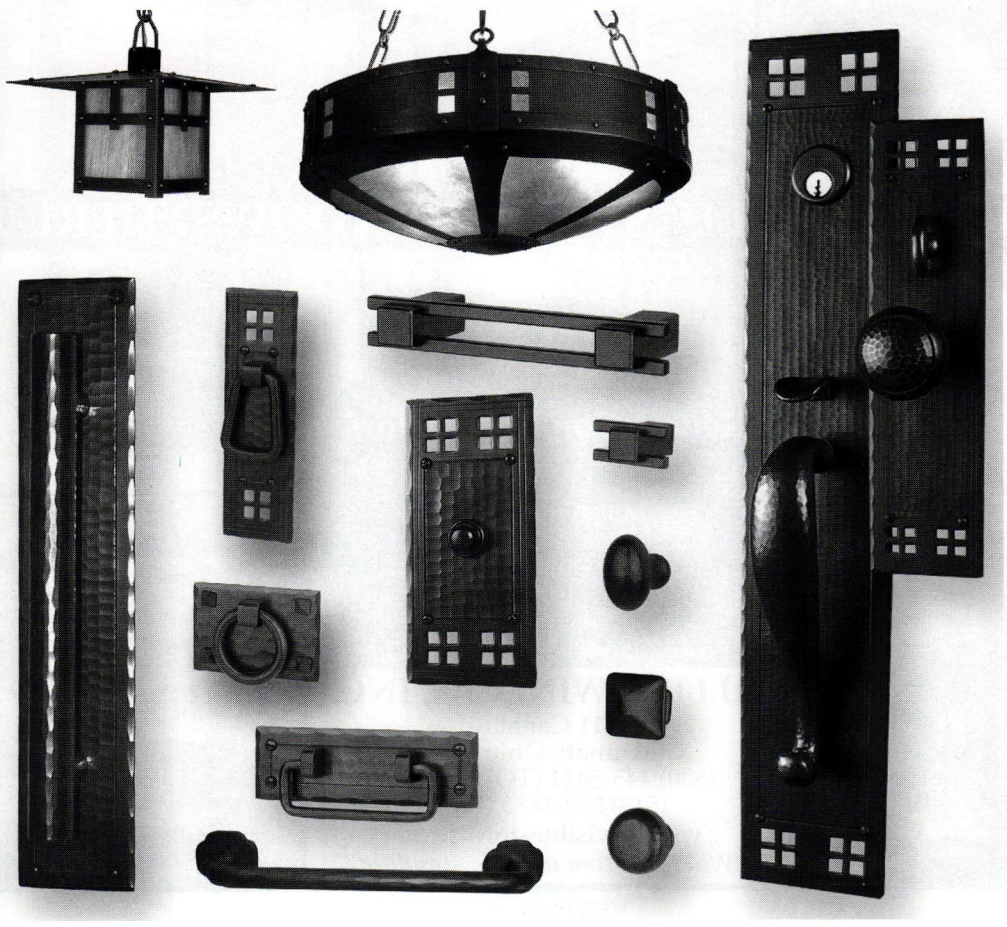

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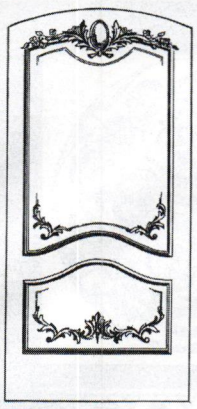

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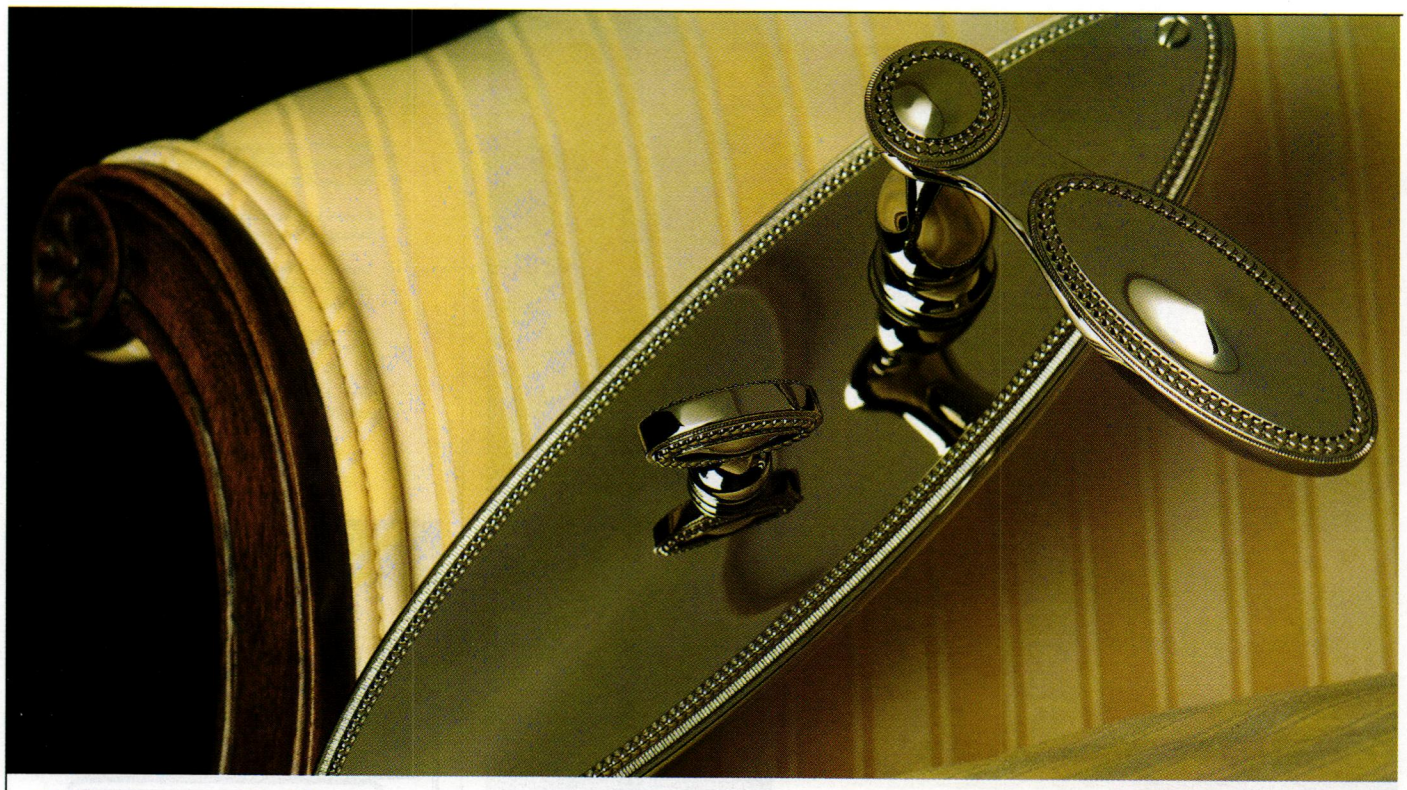

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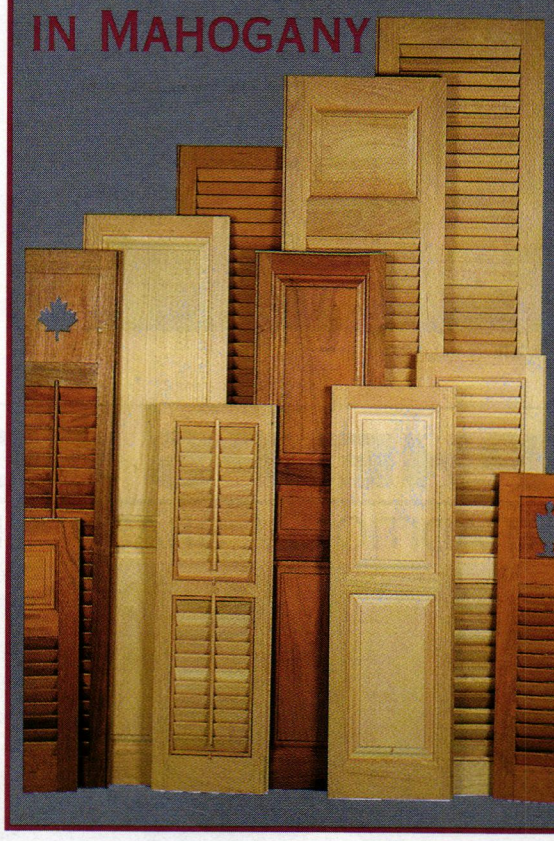

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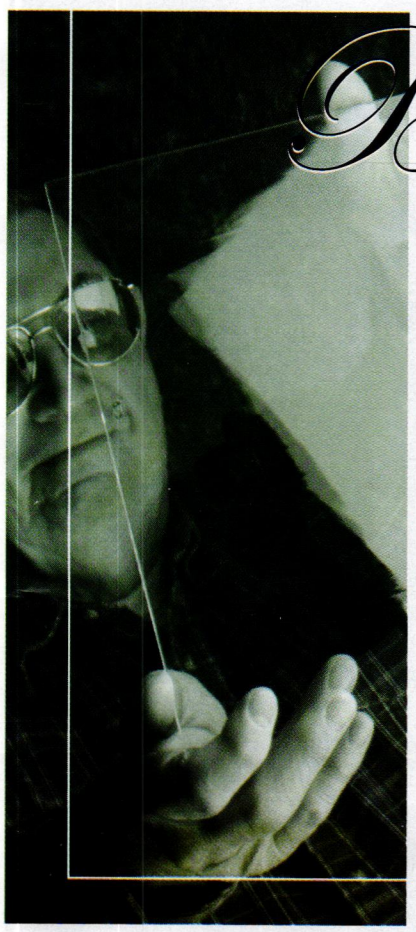

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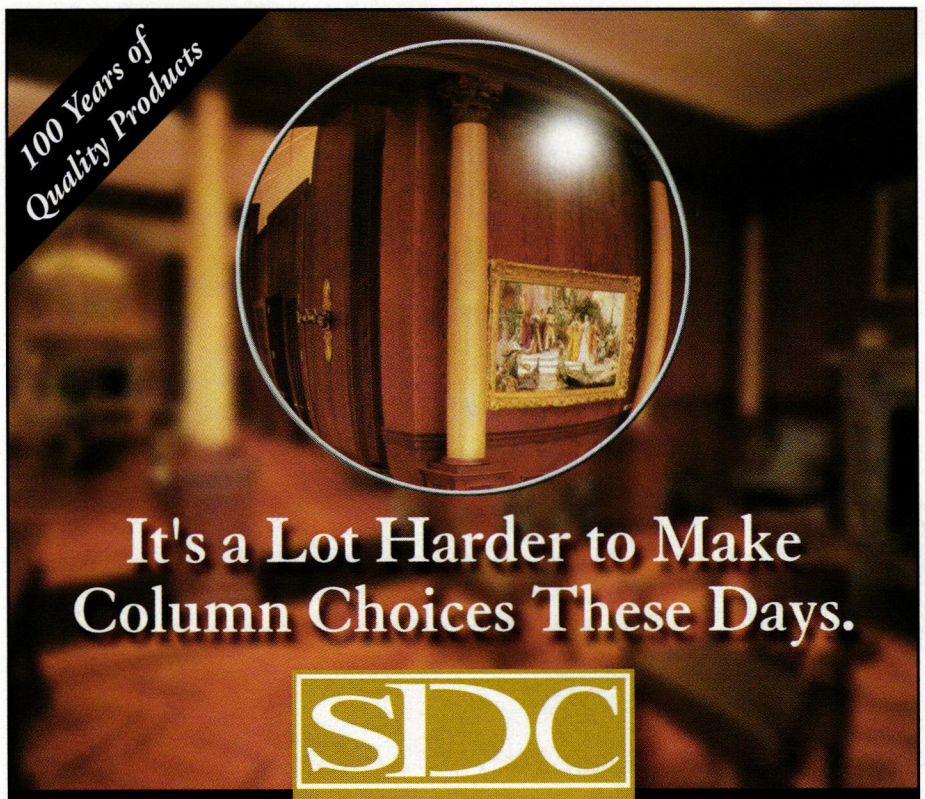

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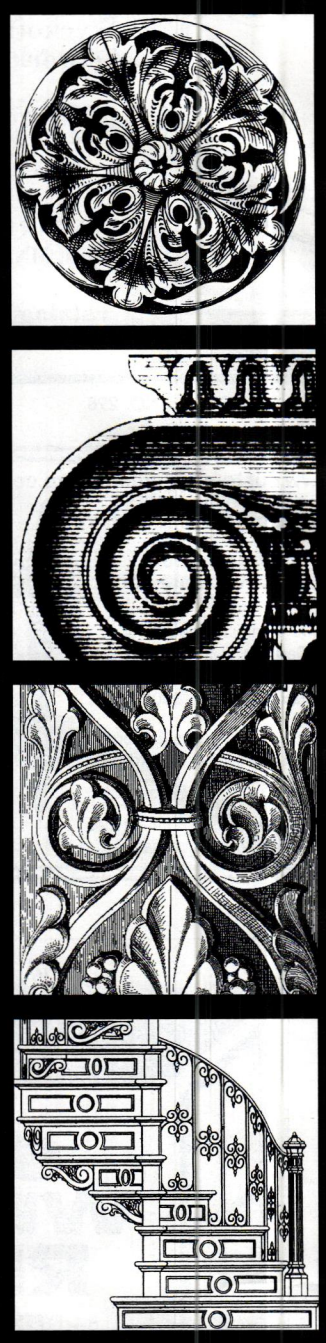

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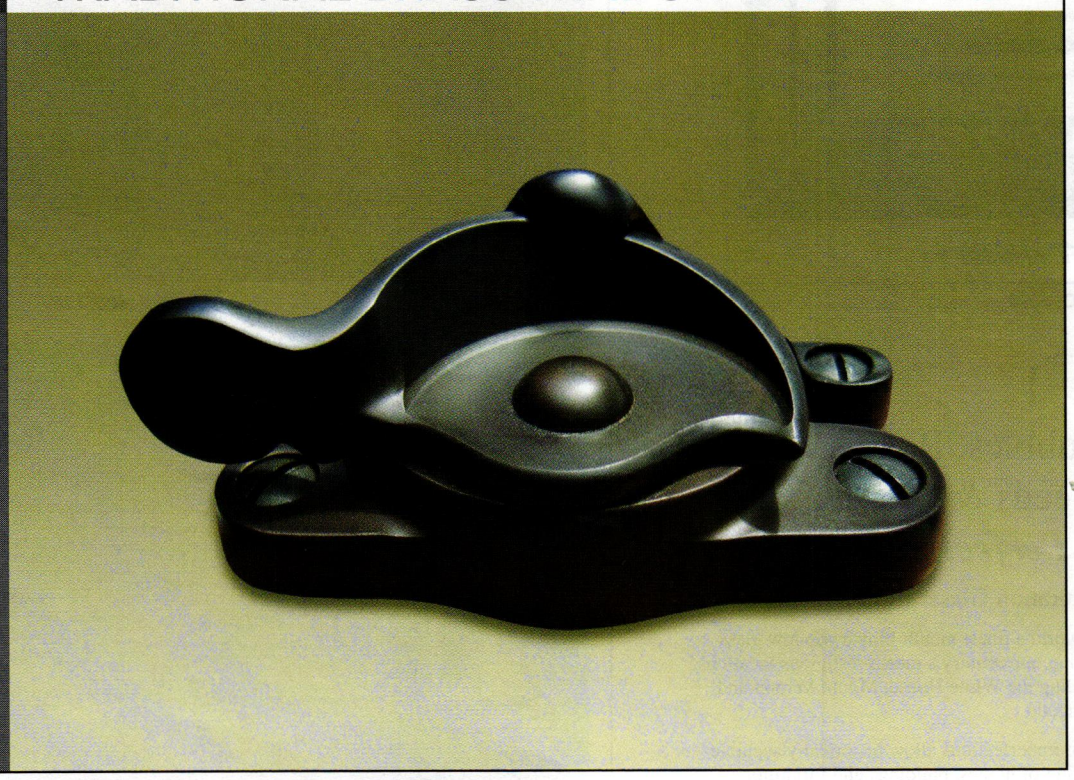

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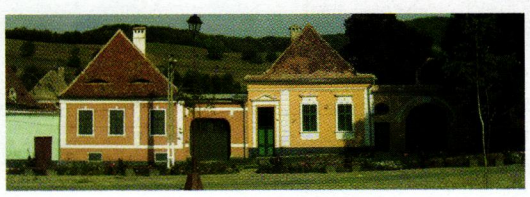

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Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
Call for more information.

A&M Victorian offers balusters in dry pack or lightweight concrete that is reinforced with rebar.

Architectural Fiberglass Corp.
800-439-2000; Fax: 631-842-4790
www.afcornice.com
Copiague, NY 11726

Reproducer of original ornamentation from a large selection of stock styles & sizes: exterior cornices, cupolas, columns & balustrades; lightweight, easy-to-install FRP; molded-in colors & texture; Class-1 fire-retardant material.

Outwater supplies porch parts, balustrades and trim in formed urethane.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.
Write in No. 5008

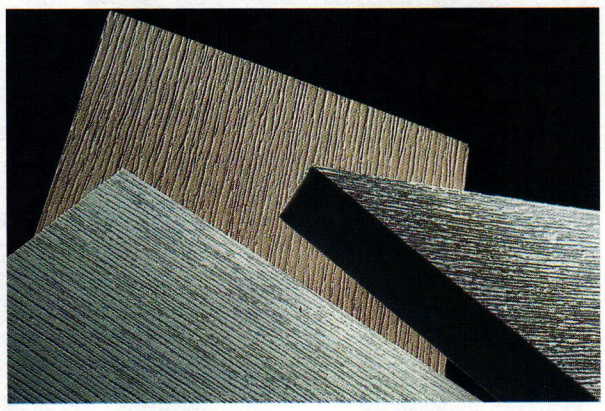
Architectural Reproductions by Timeless
800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
Cumming, GA 30041

Designer & manufacturer of Classically styled balustrade systems & decorative columns & capitals: insect & weather-resistant marble fiberglass resin; CAD drawings & AIS specs; interior & exterior polyurethane molding & millwork architectural products.
Write in No. 1246

This house features the Cambridge baluster system from Architectural Reproductions by Timeless.

AZEK Building Products Inc.
877-275-2935; Fax: 570-504-1215
www.azek.com
Scranton, PA 18505

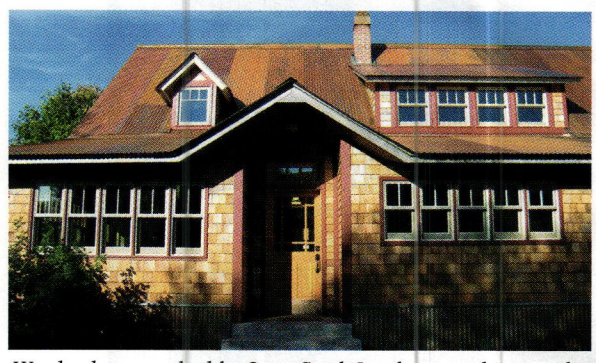
Manufacturer of low-maintenance exterior building products: AZEK Trim, AZEK Mouldings & AZEK Deck.
Write in No. 33



The AZEK Frontier Series is available from AZEK Trimboards; the rustic boards have one textured and one smooth side.

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

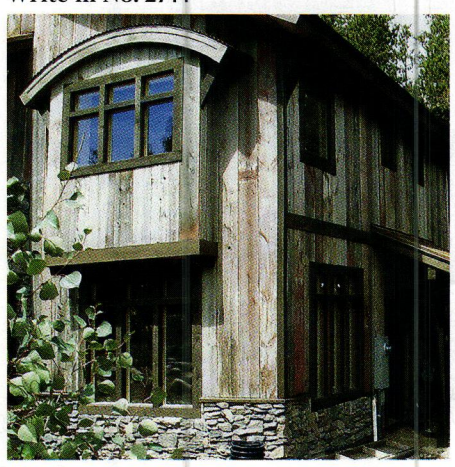
Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & siding; post & beam.
Write in No. 521



Wood siding supplied by Bear Creek Lumber complements the style of this house.

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.
Write in No. 2744



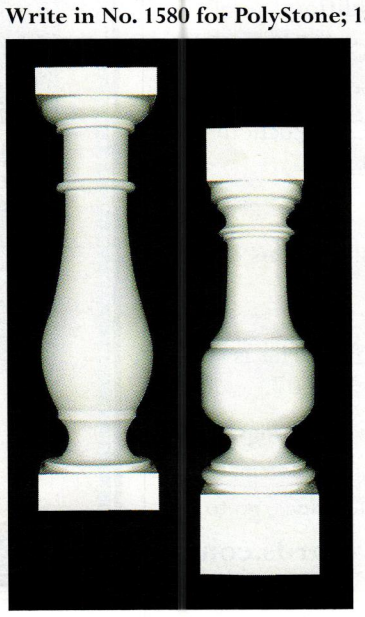
Carlson's Barnwood supplied the siding for this house in Colorado.

CBL Architectural Fiberglass, Inc.
662-429-2277; Fax: 662-429-2676
www.cblarchitecturalfiberglass.com
Hernando, MS 38632

Manufacturer & installer of decorative & structural fiberglass ornamentation: columns, cornices, trim, friezes, wall panels, window heads & more; open molds & 3D rotational molding; restoration services; limestone & precast.

Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament.
Write in No. 1580 for PolyStone; 180 for wood



Chadsworth's polyurethane balustrade series is lighter weight and has the same resistance to weather, rot and insects as the company's PolyStone balustrades.

Bring out the Victorian in a Victorian. Cornices. Corbels. Gingerbread. Trim transforms your architectural designs into works of art. And no trim lets you create unique details better than AZEK. With trimboards, sheets, beadboard, cornerboards, and millwork, AZEK brings your visions to life. For more information, call 877-ASK-AZEK or visit www.azek.com.

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Once you look, it's all you'll see.™

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WRITE IN NO. 338

Chris Industries, Inc.
800-356-7922; No fax
www.chrisind.com
Northbrook, IL 60062

Custom fabricator of cornices, coping, gutters, downspouts & other rain-carrying systems: copper, steel, aluminum & other metals.
Write in No. 1589

Colonial Columns Mfg. Inc.
713-681-0044; Fax: 713-681-3745
2102 Pasket Ln.
Houston, TX 77092

Supplier of columns: hollow columns & stavework; wood, metal & polymer composite.
Write in No. 33

Color People, The
303-308-0220; Fax: 303-308-0123
www.colorpeople.com
Denver, CO 80204

Color consultant: custom exterior color schemes for houses, businesses, main streets & townscapes; Victorian specialist; consultation through photos via mail; some on-site consulting.
Write in No. 5470

The Color People created the exterior color scheme for this Victorian residence.

Columns.com
910-763-7600; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401

Internet distributor of architectural products: columns, pilasters, decorative capitals, moldings, balustrades & pergola kits; job-site delivery & worldwide shipping; quick-ship program available for some items.
Write in No. 1585

CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

Fabricator of architectural sheet metal using traditional metalworking skills & modern technology: spires, weathervanes, dormers, cupolas, cornices, gutters, metal roofing, cladding, chimney caps & more; copper & lead-coated copper.
Write in No. 1490

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17015

Manufacturer of architectural millwork & decorative trim: columns, capitals, corbels, carvings, brackets, molding, ceiling medallions, wall niches, fireplace surrounds, screen doors, porch trim, gable ornaments & exterior millwork in PVC.
Write in No. 1310

Cumberland Woodcraft manufactured the gable, turnings, posts, balustrades, rails and Victorian-style corner brackets for this porch from premium-grade hardwoods.

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
Write in No. 210

Felber Ornamental Plastering Corp.
800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404

Supplier of historical ornamental castings: cornice moldings, columns, capitals, mantels, ceiling medallions, domes, brackets, corbels, coffers & period ceilings; plaster, GRG & polymer-modified gypsum; design services.
Write in No. 2890

Gingerbread Man
530-622-0550; Fax: 530-622-8552
www.gingerbreadman.com
Placerville, CA 95667

Manufacturer of Victorian screen doors, porch parts, balustrades, gable ornament, ceiling medallions, fence pickets, sawn balusters, brackets, signs, roof ridge cresting, cupolas, arbors & more: custom design services.
Write in No. 1364

Gladding, McBean
800-776-1133; Fax: 916-772-6718
www.gladdingmcbean.com
Roseville, CA 95747

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, piazza floor tile & garden pottery: CAD drawings; color matching.
Write in No. 1452

Goodwin Associates offers cast balustrades and other exterior ornament in many sizes.

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, fireplace surrounds, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.
Write in No. 806

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; custom components.
Write in No. 4020

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

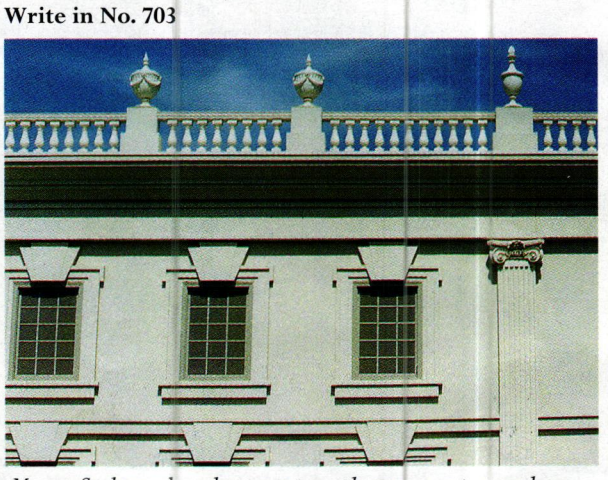
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, grilles, doors, windows, skylights & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Write in No. 1210

Kingsland Co. Doors
860-542-6981; Fax: 860-542-1752
www.kingslandcompany.us
Norfolk, CT 06058

Manufacturer of custom-designed entryways: doors, jambs & thresholds in Honduras mahogany; single & insulated glass, true-divided lites, leaded-glass sidelites & transoms; screen & storm doors & panel-screen porch enclosures.
Write in No. 4573 for doors; 4574 for screen doors

Manor Style, Inc.
800-325-2188; Fax: 443-200-0010
6741 Whitestone Rd.
Baltimore, MD 21207

Custom fabricator, assembler & nationwide supplier of architectural elements: FYPON PVC square columns, newels, panels, arches, trellis & trim; load-bearing fiberglass columns & capitals; mantels; preformed balustrade systems; mantels.
Write in No. 703



Manor Style stocks columns, trim, pilasters, cornices and balustrade systems, as well as other architectural elements.

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards; many metals.
Write in No. 8300

Sepp Leaf Products, Inc.

800-971-7377; Fax: 212-725-0308
www.seppleaf.com
New York, NY 10016

Distributor of gilding & decorative-painting materials: gold, silver & metal leaf; gilding tools; Kolcaustico Venetian plaster, surface knives, Mixol Universal Tints, Liberon Black Bison paste waxes, wood finishing products & more.
Write in No. 2880 for gold leaf; 1549 for Kolcaustico

Mixol Universal Tints from Sepp Leaf, available in 32 colors, are highly concentrated, glycol-based paint colorants that are weatherproof for outdoor application.

Steptoe & Wife Antiques, Ltd.

800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Supplier of cast-iron architectural elements: spiral & straight stairs, stair kits, balustrades, balusters, railings, gazebos, gates, grilles, fireplace grilles, arbors, cresting, columns & capitals; cast aluminum, bronze & wrought iron/steel.
Write in No. 470

The Wood Factory manufactures porch posts in a wide variety of wood species.

The Wood Factory

936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Write in No. 7120

Turnings Unlimited

800-797-8757; Fax: 937-845-0230
www.turningsunlimited.com
New Carlisle, OH 45344

Manufacturer of porch & stair parts: balusters, newels & turnings; new & exact reproductions of any part, picture or design; fluted, spiral & rope designs; hand carving & CNC routing of flat, curved & 3D parts.
Write in No. 327

Vintage Woodworks

903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

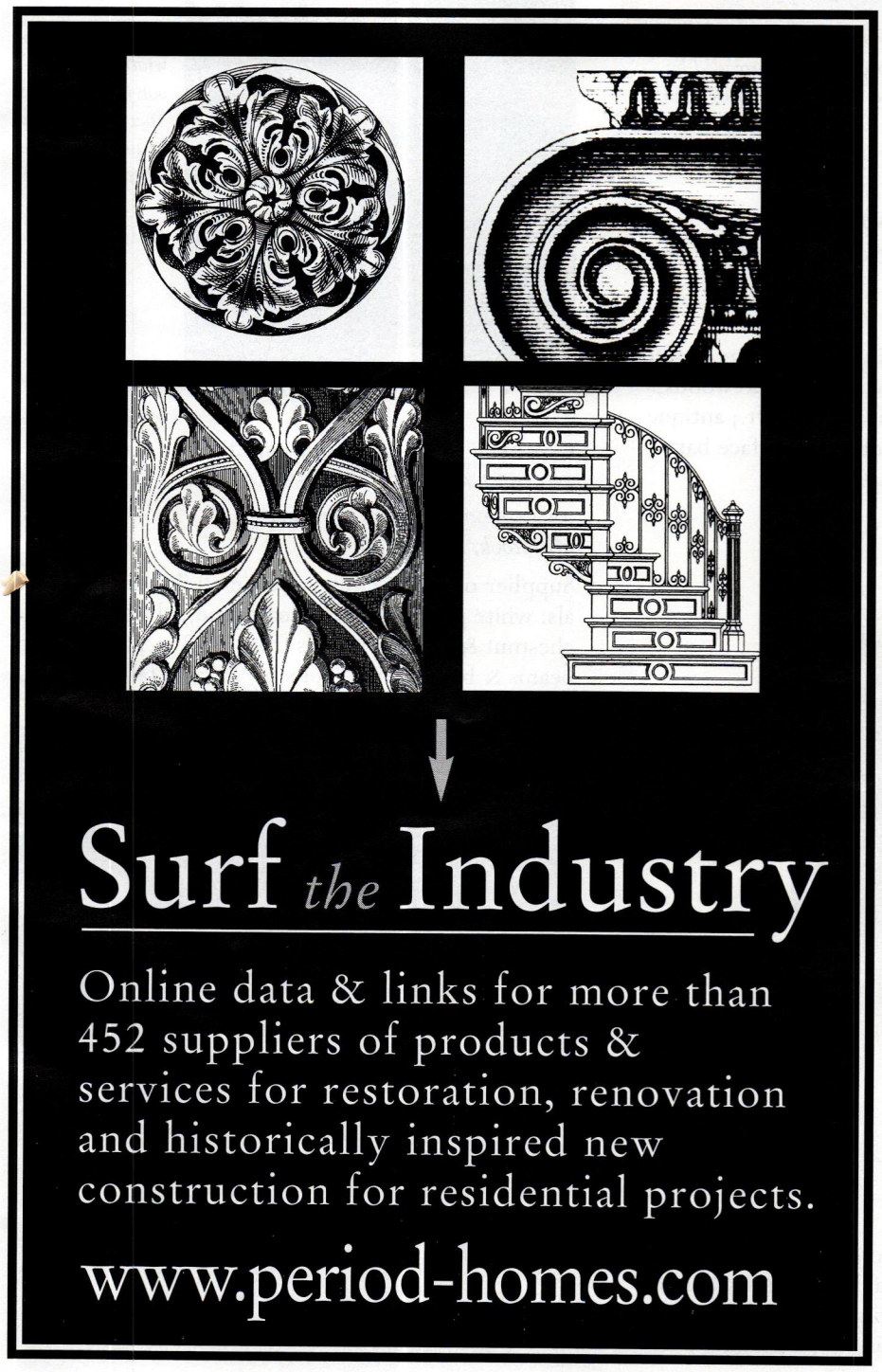
Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Write in No. 1061

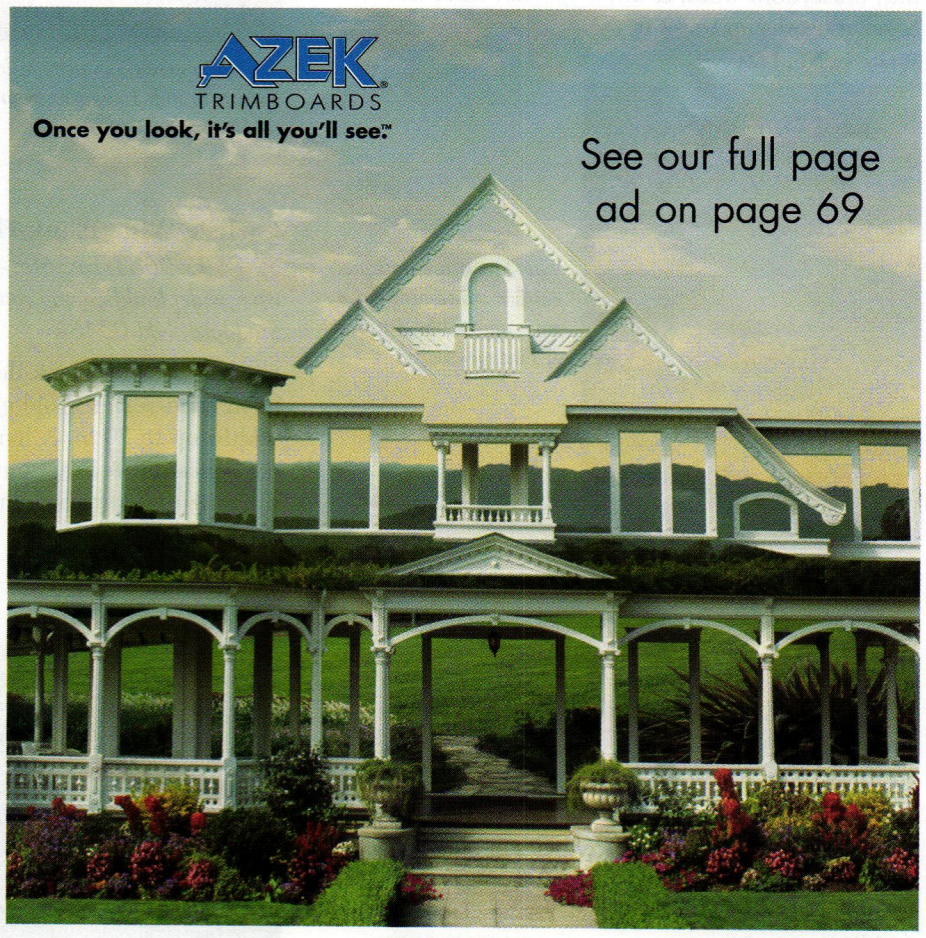
Newel posts and balusters from Vintage Woodworks are turned from clear, solid, kiln-dried western hemlock.

Wiemann Ironworks

918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator & installer of ornamental metalwork: gates, railings, balustrades, doors, lighting, fencing, gazebos, grilles, hardware, fireplace tools & arbors; cast & wrought bronze, aluminum, iron & steel; since 1940.
Write in No. 1223





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Flooring

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9949.

Alcamo Marble Works, Inc.
212-255-5224; Fax: 212-255-4060
541-543 W. 22nd St.
New York, NY 10011

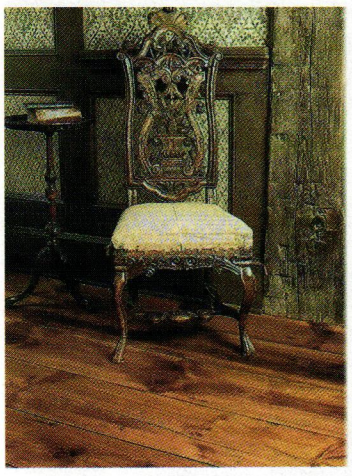
Manufacturer of marble & granite flooring, walls, columns, counter & vanity tops & mantels: stock & custom.
Write in No. 1255

American Restoration Tile, Inc.
501-455-1000; Fax: 501-455-1004
www.restorationtile.com
Mabelvale, AR 72103

Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.
Write in No. 172

Antique & Vintage Woods of America
518-398-0049; Fax: 518-398-4011
www.antiqueandvintagewoods.com
Pine Plains, NY 12567

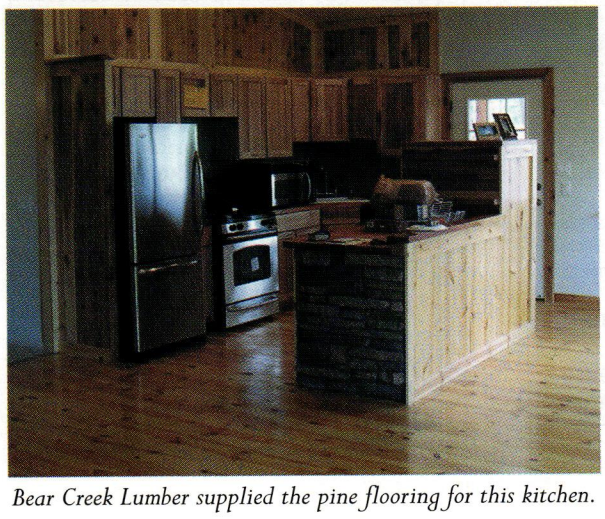
Supplier of reclaimed & recycled lumber: wide-plank flooring in various species up to 20 ft. wide; Signature antique plank in tobacco barn oak, chestnut, mushroom wood & other species; hand-hewn & sawn beams up to 42 ft.
Write in No. 1424



This Signature antique eastern white pine floor was supplied by Antique & Vintage Woods.

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & siding; post & beam.
Write in No. 521



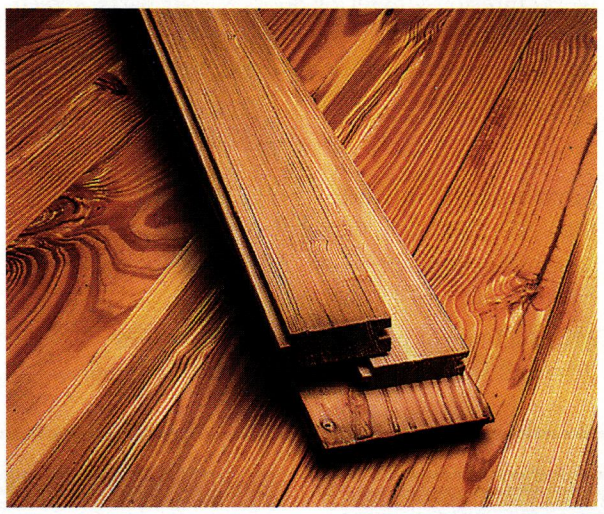
Bear Creek Lumber supplied the pine flooring for this kitchen.

Board & Beam
860-868-6789; Fax: 860-868-0721
www.boardandbeam.com
Washington Depot, CT 06793

Supplier of antique barns, lumber & flooring: hand-hewn beams; Shaker-style tables in oak, white & yellow pine & chestnut; restoration of Colonial structures.
Write in No. 2763

Brandt, Sylvan LLC
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

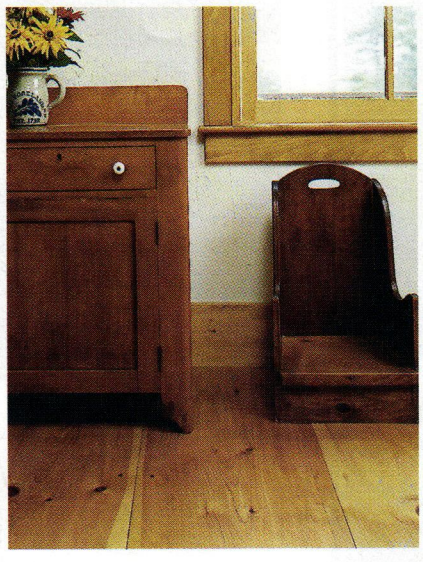
Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; since 1960.
Write in No. 3950



Resawn, narrow, longleaf yellow heart pine is provided by Sylvan Brandt in widths from 3 to 5 in. and lengths from 5 to 16 ft.

Carlisle Wide Plank Floors
800-595-9663; Fax: 603-446-3540
www.wideplankflooring.com
Stoddard, NH 03464

Creator of wide-plank flooring & paneling: crafted from hand-selected old growth & antique woods; widths up to 20 in. & lengths up to 16 ft.; antique oak, chestnut & heart pine; original-surface barn siding & milled barn siding.
Write in No. 5580



Carlisle uses hand-selected old-growth and antique wood to create wide-plank flooring.

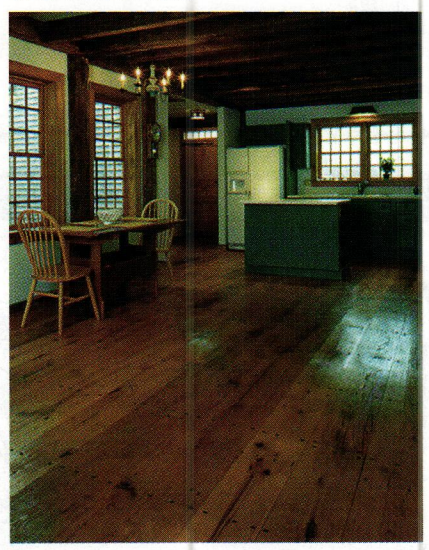
Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.
Write in No. 2744

The antique flooring, beams, barn-wood trim and wainscoting in this room were supplied by Carlson's Barnwood.

Chestnut Specialists, Inc.
860-283-4209; Fax: Same as phone
www.chestnutspec.com
Plymouth, CT 06782

Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.
Write in No. 8780



Antique random-width wide-plank oak from Chestnut Specialists can be used to create custom flooring.

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Supplier of 19th-century reclaimed flooring materials: white pine, hemlock, heart pine, white oak, chestnut & walnut; widths from 3-18 in.; hand-hewn beams & barn siding; cabinetry & farm tables.
Write in No. 7480

Wide-plank antique wood flooring for historic homes can be acquired from Country Road Associates.

It's all about the finish™...

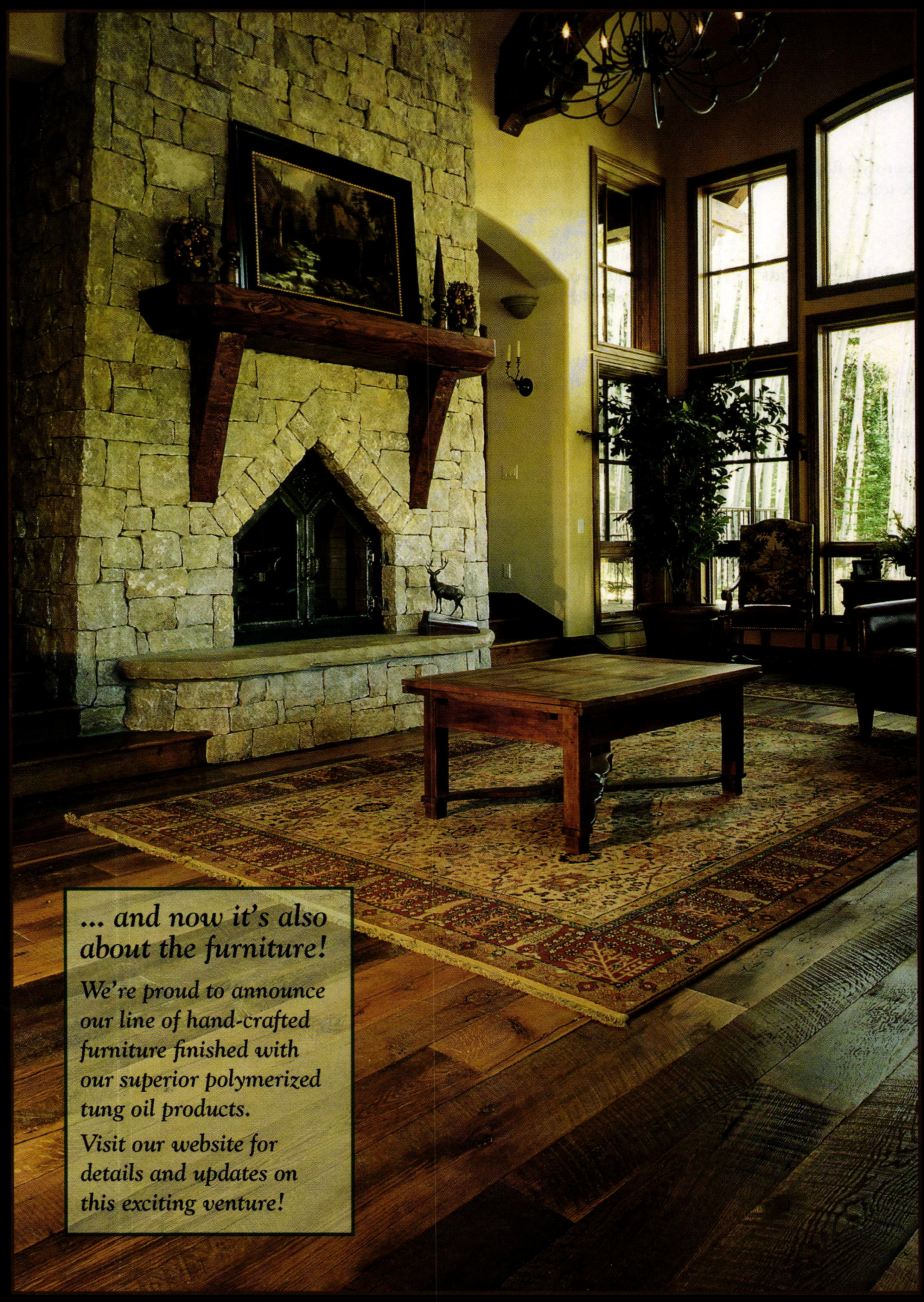


Photo courtesy of Pioneer Millworks. Settlers Plank Oak Flooring, finished with Millie's All Purpose Penetrating Tung Oil.

... and now it's also about the furniture!

We're proud to announce our line of hand-crafted furniture finished with our superior polymerized tung oil products.

Visit our website for details and updates on this exciting venture!

The Highest Quality ~ The Lowest Toxicity

Polymerized Tung Oil Wood Finishes
For Floors, Walls, Cabinetry & Fine Furniture
Use on any Wood or Porous Stone
Formulated for Interior and Exterior Applications

Sutherland Welles Ltd.®
toll free 800-322-1245
www.tungoilfinish.com

WRITE IN NO. 1227

Gladding, McBean
800-776-1133; Fax: 916-772-6718
www.gladdingmcbean.com
Roseville, CA 95747

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, piazza floor tile & garden pottery: CAD drawings; color matching.
Write in No. 6010

Rawles-Aden Lumber Co.
800-446-1818; Fax: 804-861-9108
P.O. Box 269
Petersburg, VA 23803

Manufacturer of European-style floating floors: hevea, oak, ash, maple & teak.
Write in No. 1593

Reliance Specialty Building Products
800-697-4705; Fax: 509-466-8833
www.reliancesbp.com
Spokane, WA 99228

Manufacturer of custom-cut timbers: from 3x4 to 24x36 in.; random-width & wide-board flooring; Douglas fir, western larch, white fir, hemlock, pine, cedar, aspen & birch; timber frames.
Write in No. 1211

Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.
Write in No. 138

Sutherland Welles Ltd.
800-322-1245; Fax: 802-635-2722
www.tungoilfinish.com
North Hyde Park, VT 05665

Manufacturer of pure, low-toxic polymerized tung-oil finishes: for wood or any porous surface; creates a hand-rubbed, old-world patina; easy to apply & maintain; extensive technical support.
Write in No. 1227

Tile Source
843-689-9151; Fax: 843-689-9161
www.tile-source.com
Hilton Head Island, SC 29926

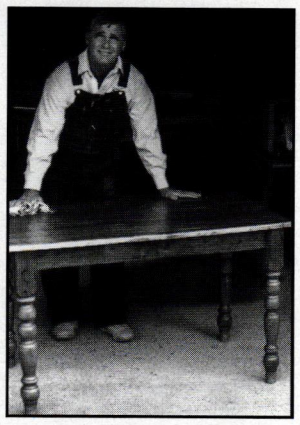
Supplier of genuine encaustic & geometric tile, simulated reproductions & Victorian-style wall & fireplace tile: advice on economical restoration of 19th-century ceramic floors.
Write in No. 2846

The Victorian-style tile floor in this stairhall was created by Tile Source.

What It's Worth, Inc.
512-328-8837; Fax: Same as phone
www.wiwpine.com
Austin, TX 78716

Manufacturer of antique longleaf pine flooring: Old Reveal, a rustic-grade floor that displays old saw marks; clear, defect-free quartersawn flooring; cabinet stock.
Write in No. 1442

"19th CENTURY BARNWOOD IS MY BUSINESS"



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Shown here: FARM TABLE. Farm tables bring to mind families enjoying a bounty of good eating. That's why we have adapted it for contemporary living or traditional settings. This simple, yet uniquely beautiful dining table is 72"L x 36"W x 30"H, and comfortably seats 8.

Also custom cabinetry, chairs, mirrors, benches, Oriental rugs and more.

- Traditional hand craftsmanship
- Each piece individually signed, dated & numbered by joiner
- Hand-rubbed wax finish for a mellow satin patina
- Send $5 for our color brochure

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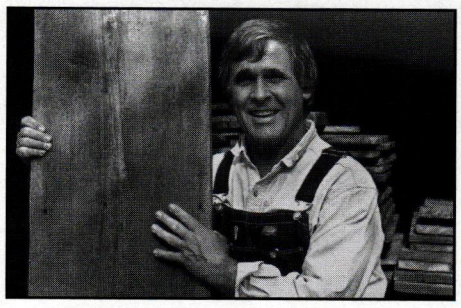

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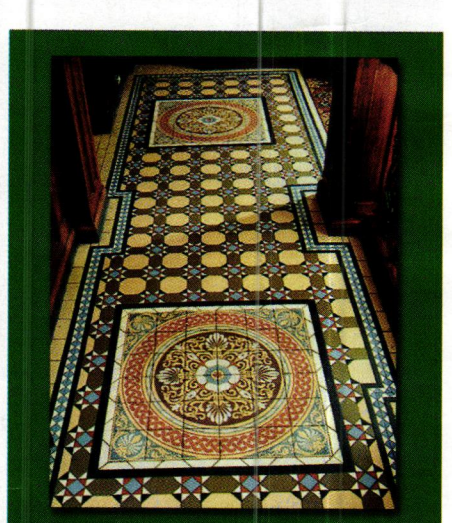

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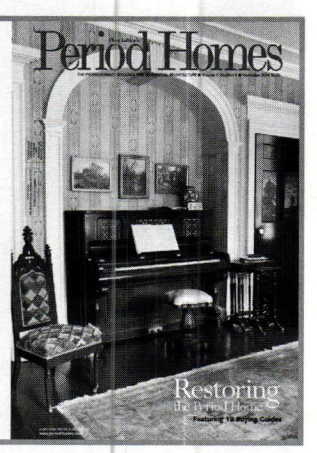

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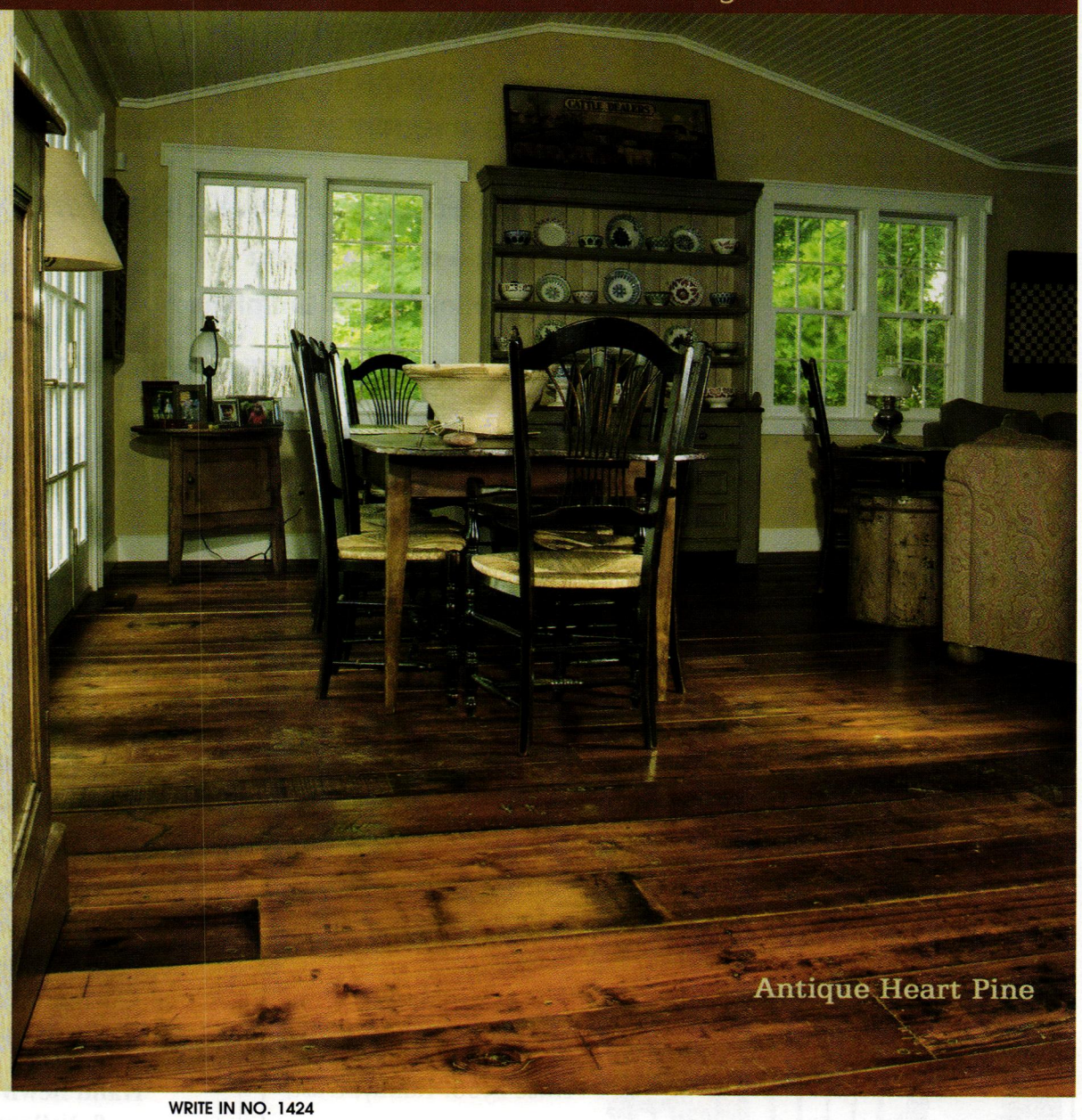

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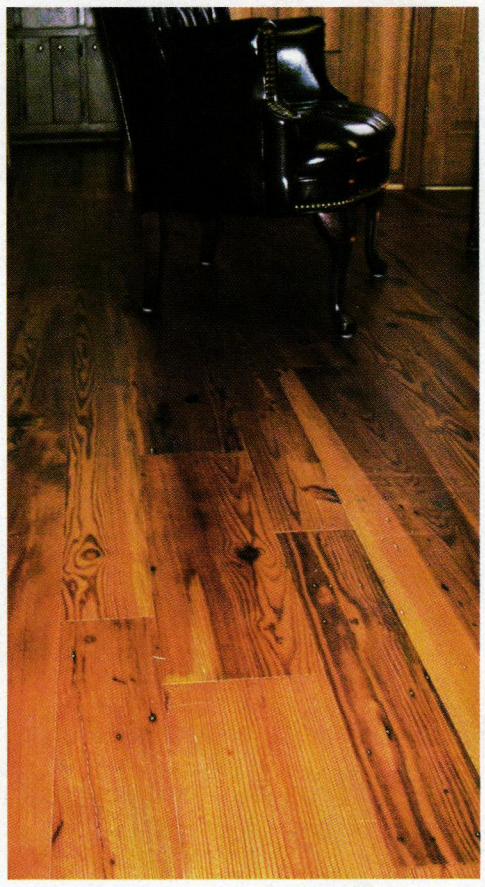

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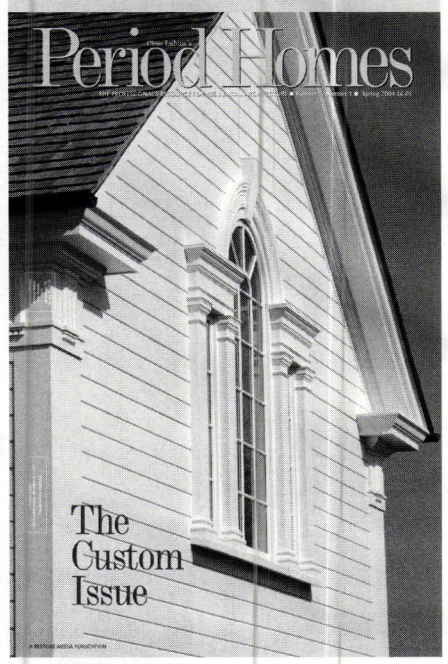

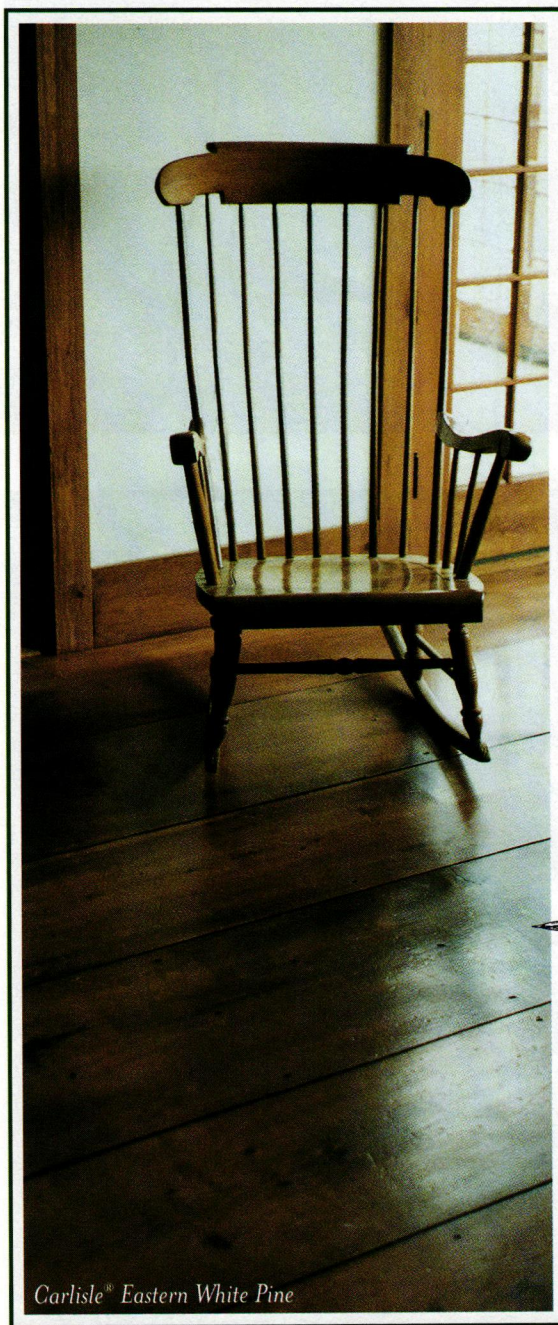

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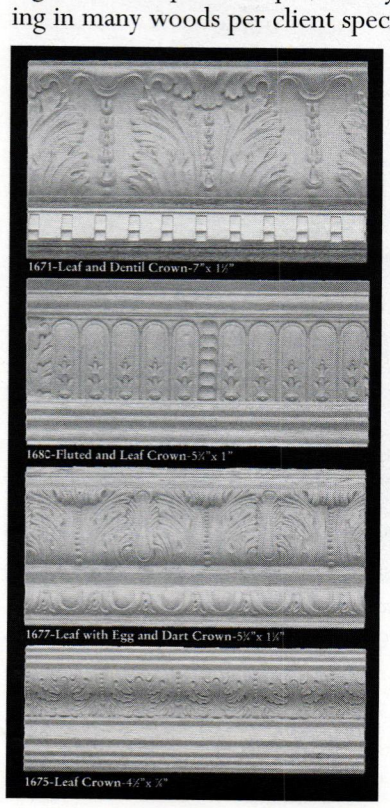

The Gesso Collection of moldings from Bendix can be painted, stained or glazed.

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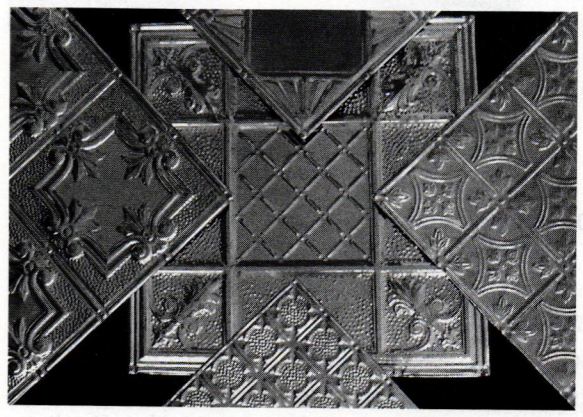

Chelsea Decorative Metal manufactures pressed-tin panels that can be used for kitchen backsplashes or ceilings.

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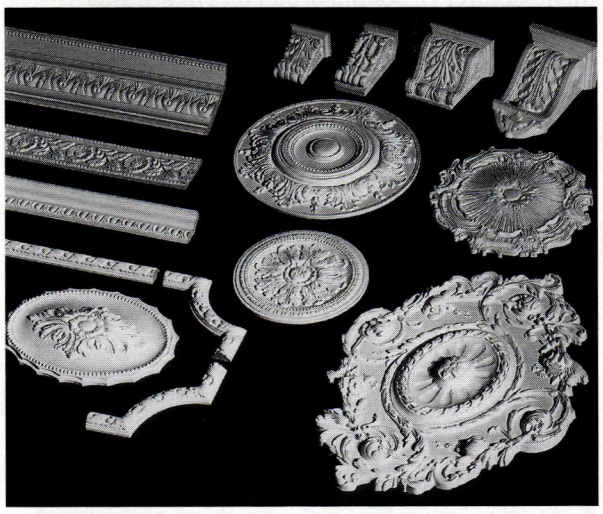

Ceiling medallions, corbels and trim from Cumberland are cast in many designs and sizes in high-density polyurethane.

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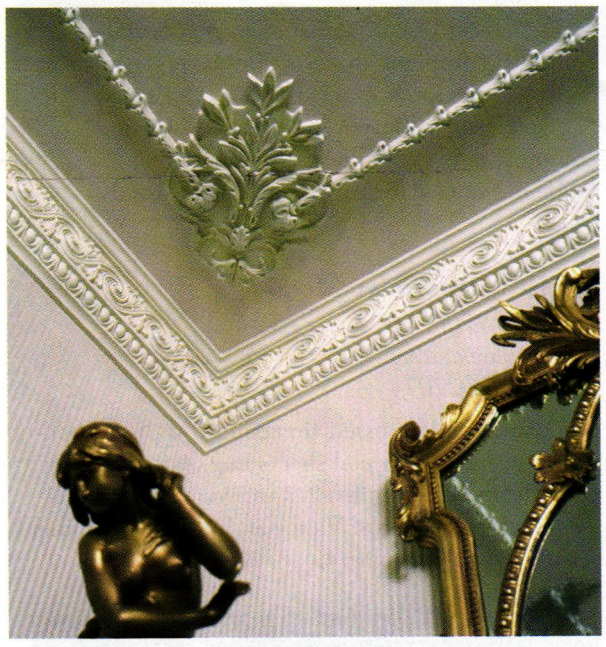

Decorators Supply manufactured this hand-cast plaster cornice and floral decoration.

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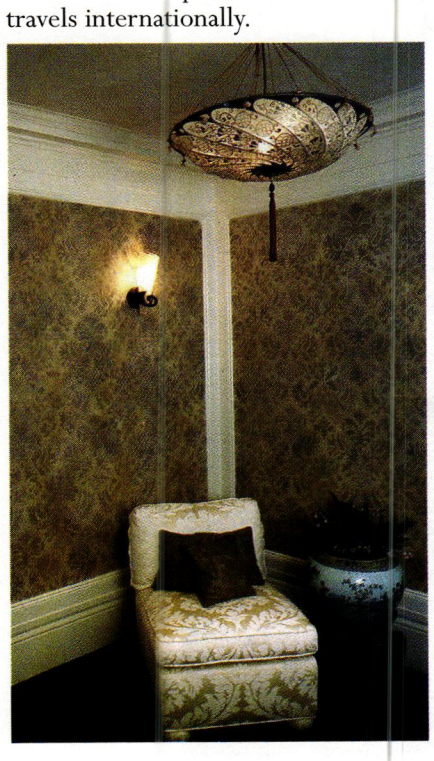
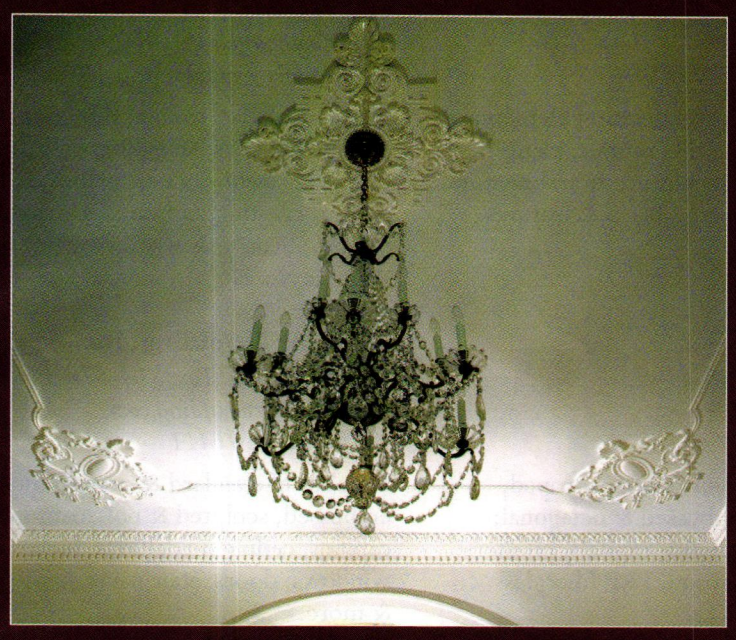


This design by Lynne Rutter, derived from Venetian fabric patterns, was stenciled with metallic powders and overglazed with several different colors of paint.

The Master Touch



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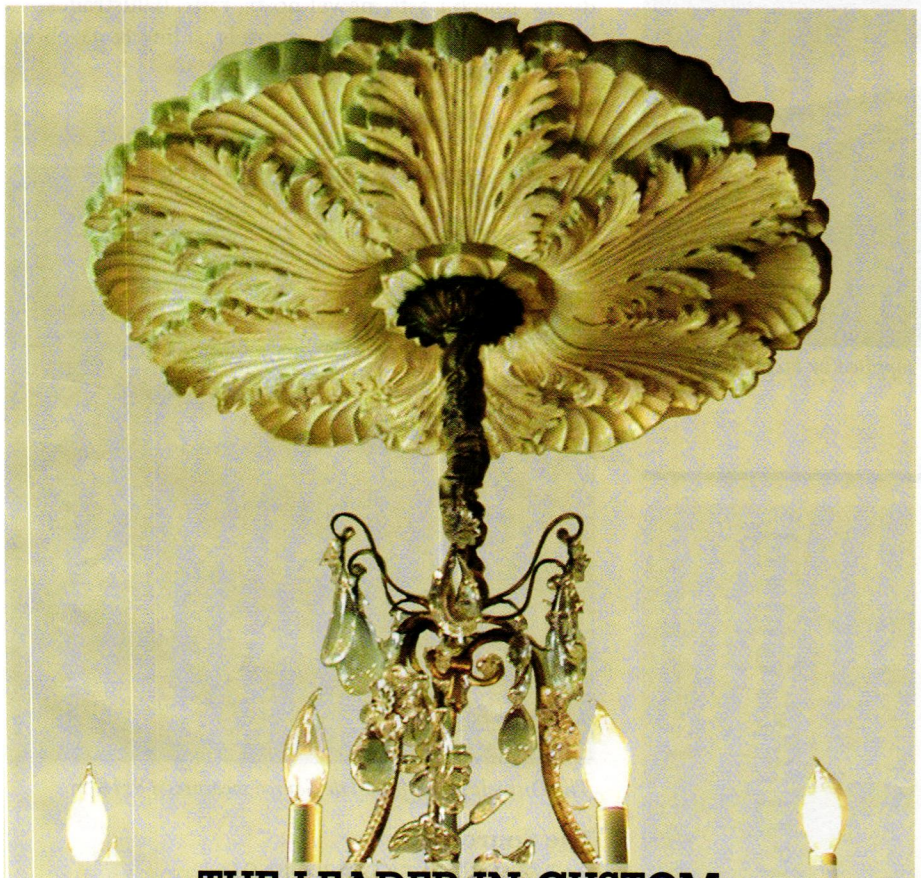

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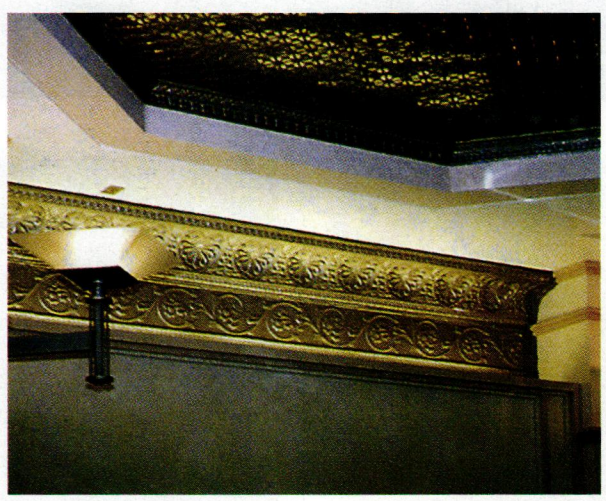

This tin ceiling and cornice were supplied by Steptoe &Wife.

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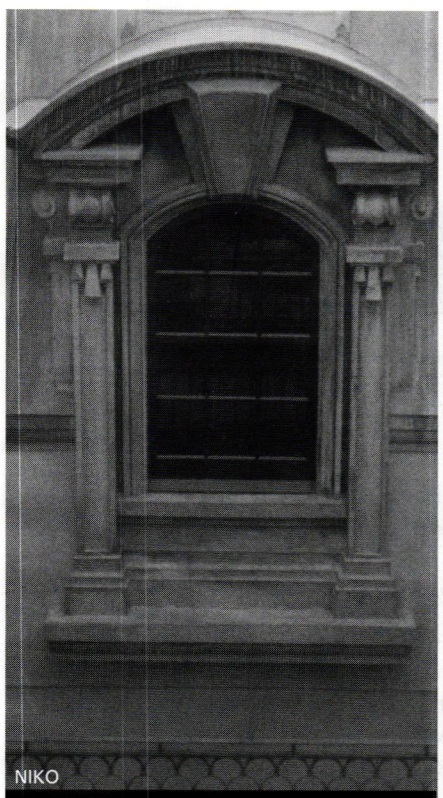

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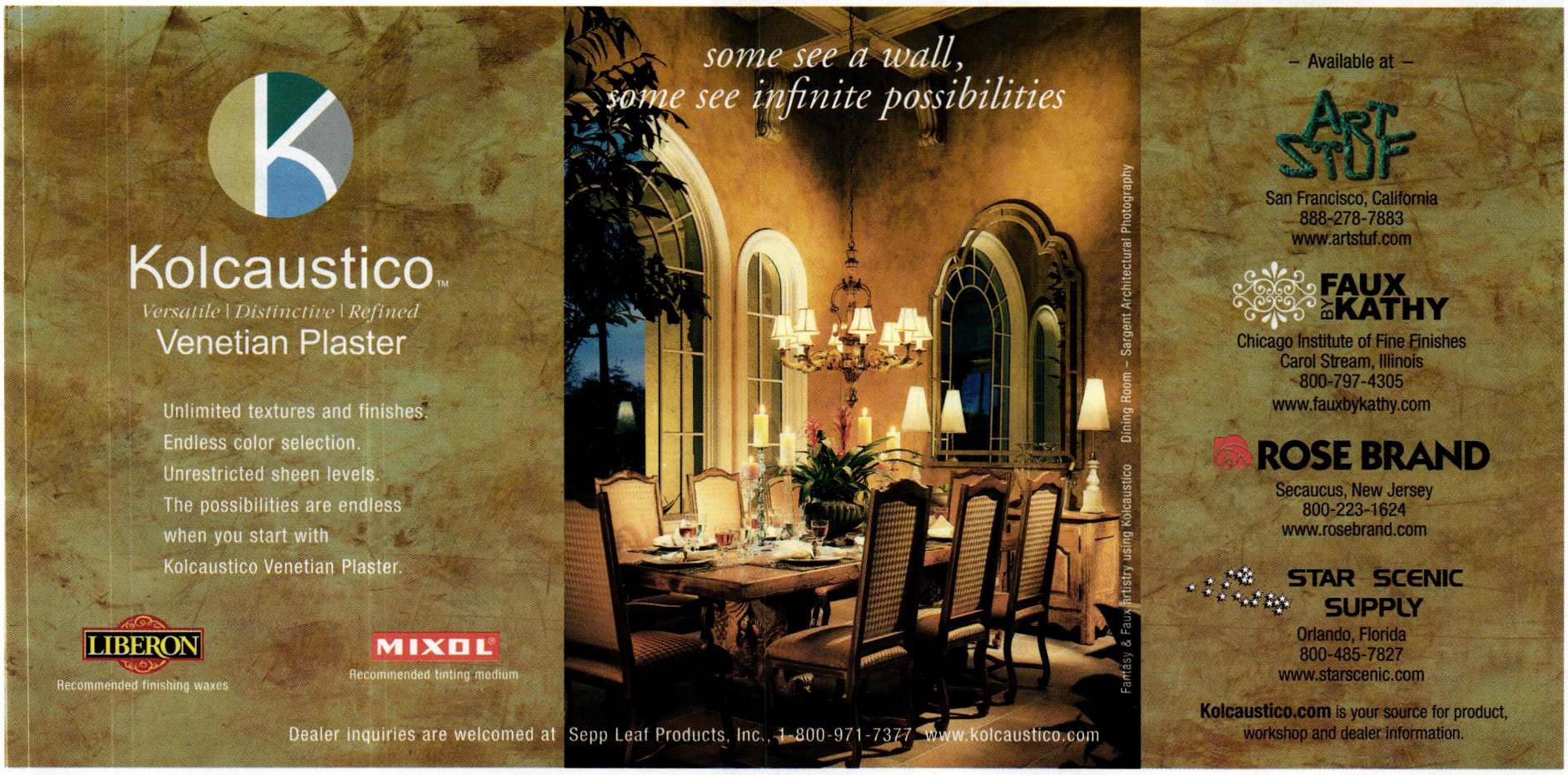

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Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
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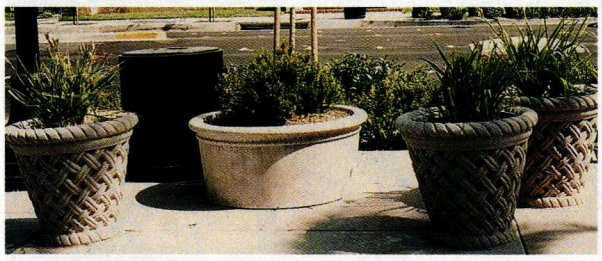

A&M Victorian offers a selection of planters and urns for gardens and other landscapes.

Architectural Pottery
888-ARCH-POT; Fax: 714-898-5109
www.archpot.com
Midway City, CA 92655

Importer of Italian hand-carved sandstone & English-style cast stone: handmade Italian & Greek pottery; garden sculpture, planters & urns, fountains & benches; fiber-crete (FGRC).
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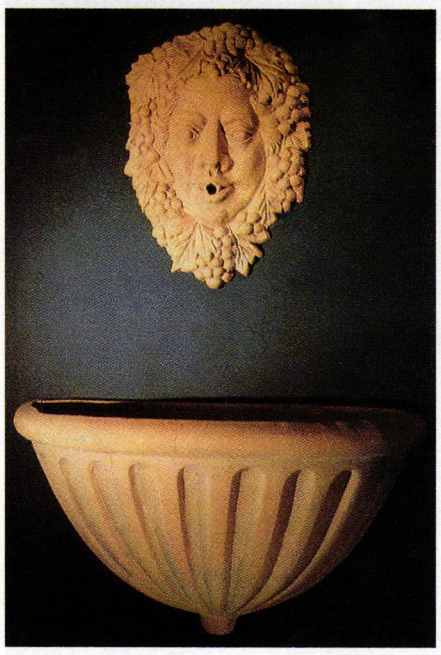

Architectural Pottery handmade this Italian terra-cotta wall fountain.

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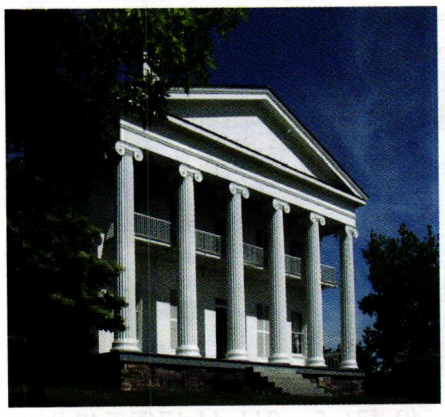

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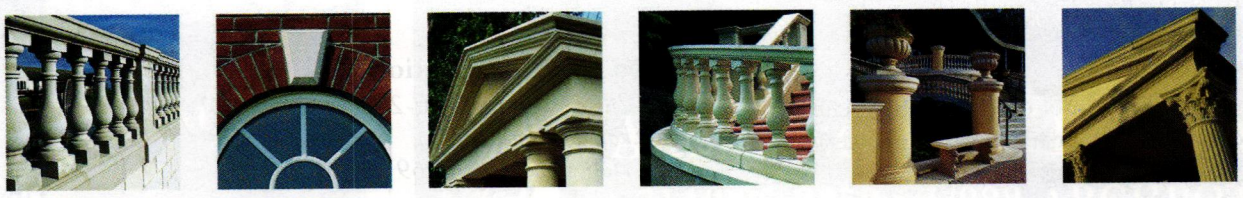

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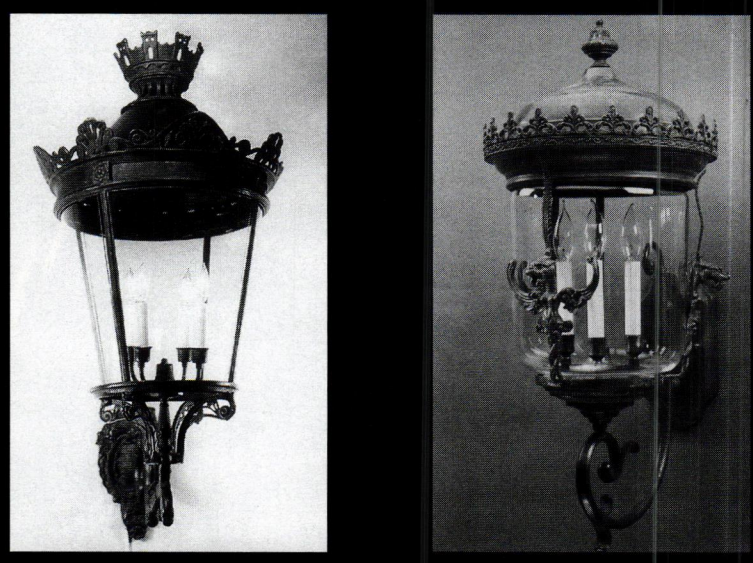

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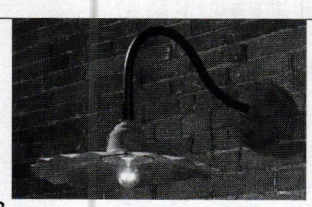

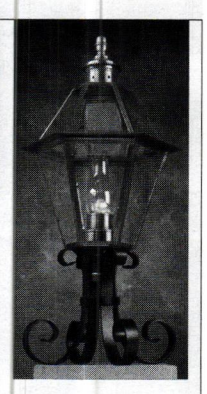

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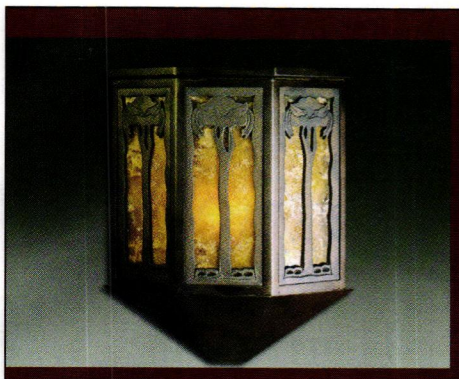

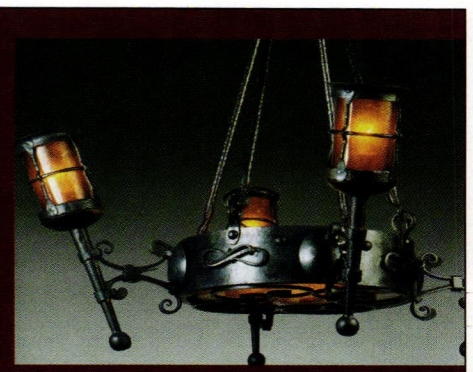

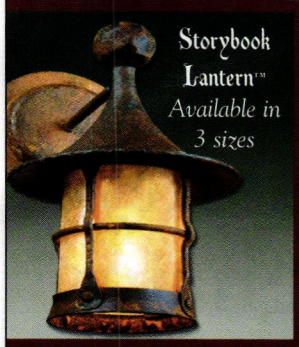

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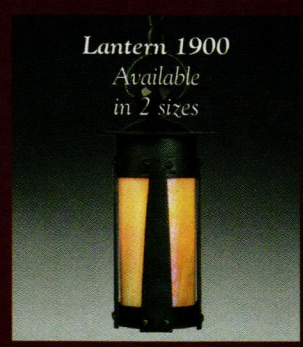

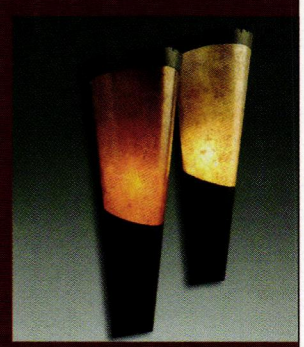

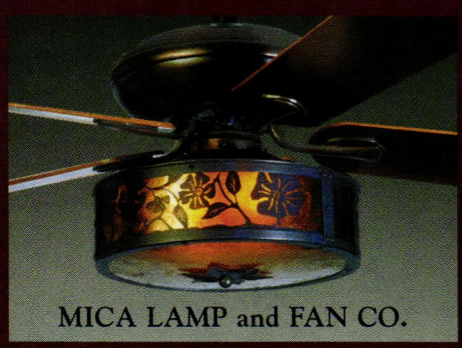

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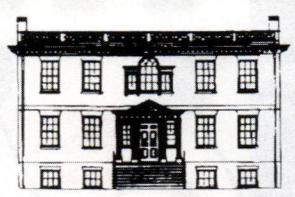

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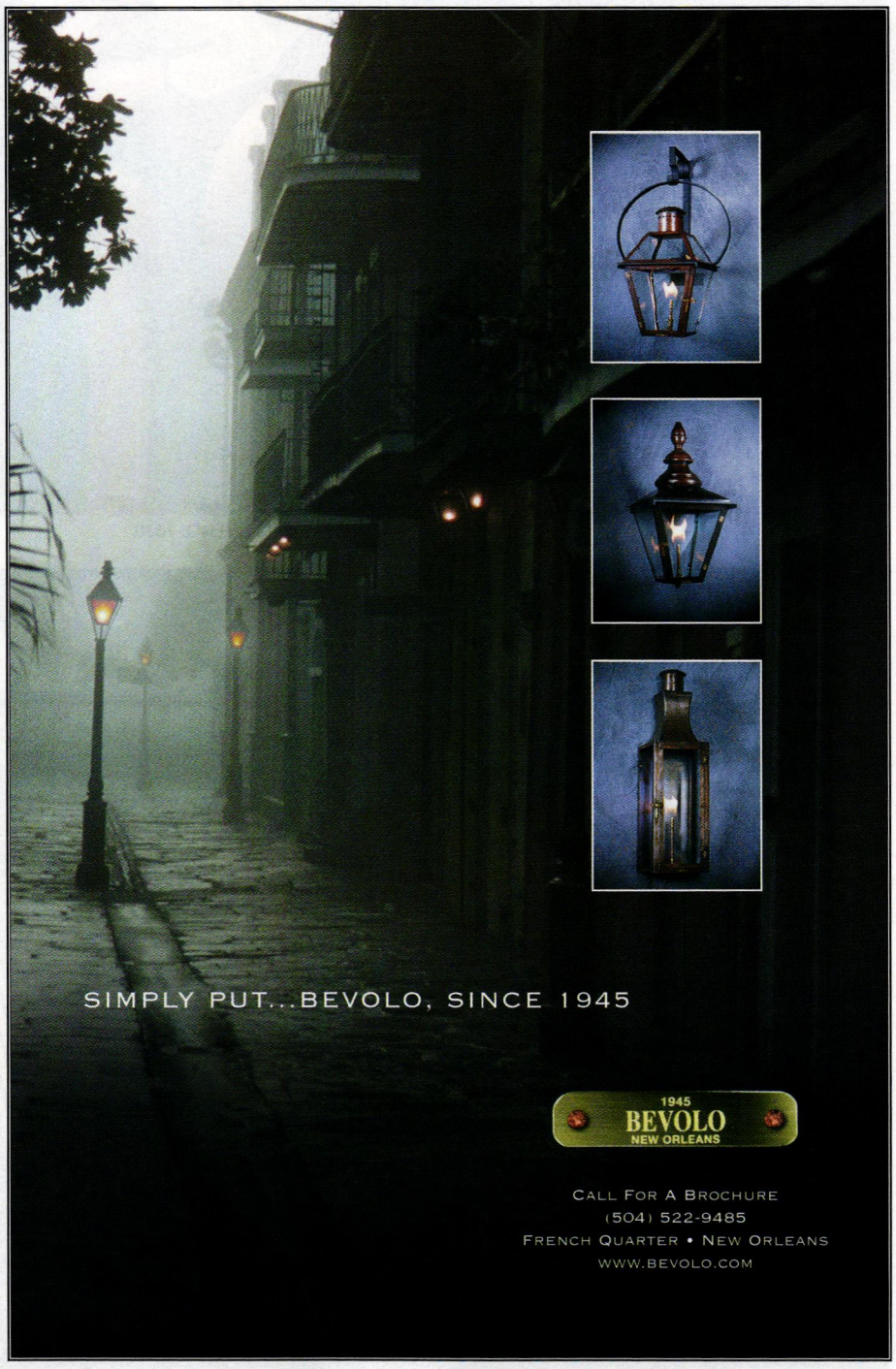

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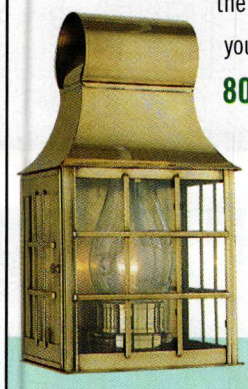

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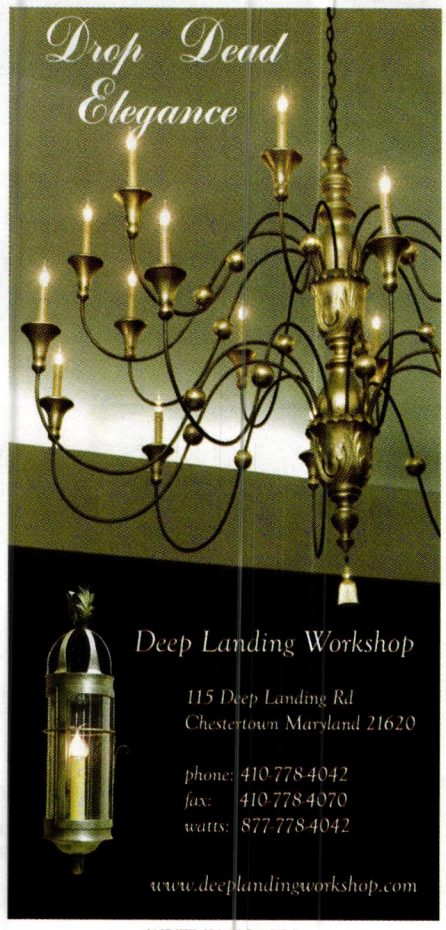

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Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
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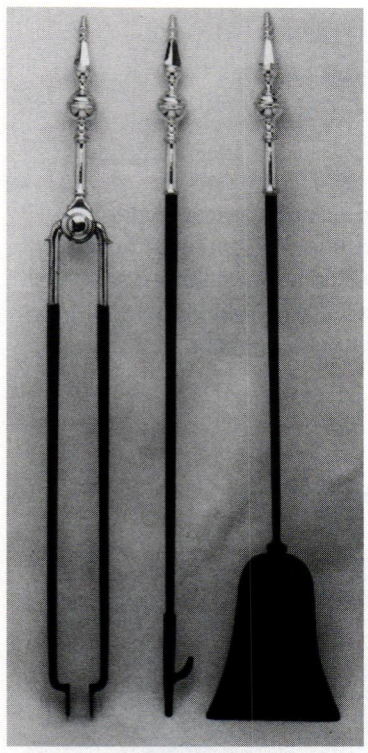

Ball & Ball offers 18th-century-style fireplace tools, including tongs, shovels and pokers.

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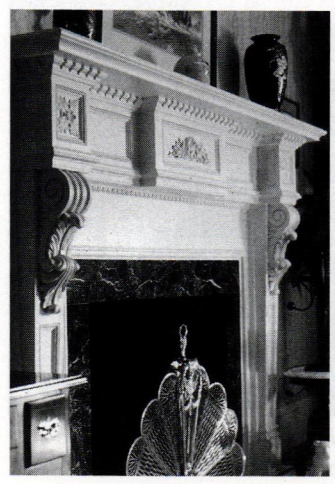

The Washington mantel from Cumberland Woodcraft measures 84 in. wide x 56 in. tall and is available with a small or large opening.

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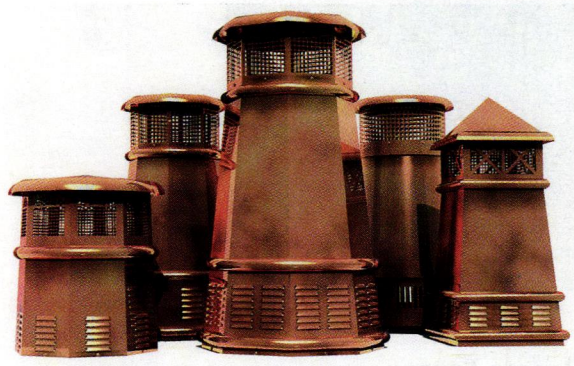

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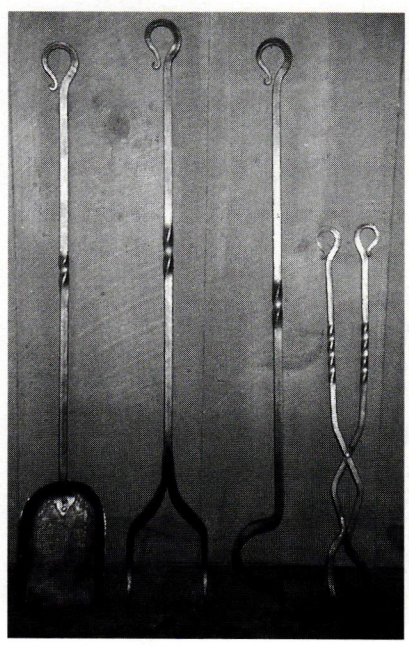
Manufacturer of custom copper chimney pots: 3 styles & 7 sizes; patina finish; UL listed; for masonry & pre-engineered fireplace systems.
Write in No. 1379



Kayne & Son hand forged these fireplace implements.

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, window, gate, garage, furniture, cabinet & shutter hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; standard & custom weathervanes; fireplace accessories; catalog $5.
Call for more information.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, registers, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
Write in No. 270

Klitsas, Dimitrios – Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.
Write in No. 7380

Manor Style, Inc.
800-325-2188; Fax: 443-200-0010
6741 Whitestone Rd.
Baltimore, MD 21207

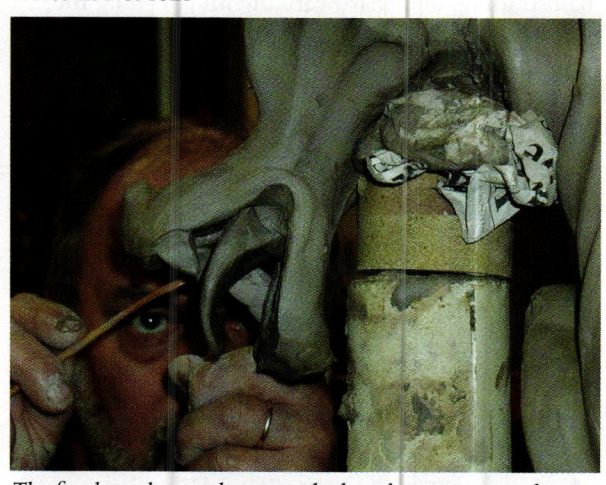
Custom fabricator, assembler & nationwide supplier of architectural elements: FYPON PVC square columns, newels, panels, arches, trellis & trim; load-bearing fiberglass columns & capitals; mantels; pre-formed balustrade systems; mantels.
Write in No. 703

Mesa Studios
802-586-7537; Fax: 802-586-6572
www.hugomesastudio.com
Craftsbury, VT 05826

Custom fabricator of original hand-chiseled & -carved doors, mantels & other architectural artwork: custom-cut timbers.
Write in No. 1592

No 9 Studio UK
011-44-1769-540-471; Fax: 011-44-1769-540-864
www.no9uk.com
Umberleigh, Devon, England EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.
Write in No. 1321



The final touches are being applied to this terra-cotta dragon chimney pot by Marek Drzazga of No 9 Studio.

Somerset Door & Column Co.
800-242-7916; Fax: 814-443-1658
www.somersetdoorandcolumnco.com
Somerset, PA 15501

Manufacturer of Colonial wood, poly/composite & fiberglass columns & capitals: up to 40 in. in dia. & 40 ft. long; custom architectural solid-wood doors; newels, balusters, posts, mantels, casework & moldings.
Write in No. 660

Steptoe & Wife Antiques, Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Supplier of cast-iron architectural elements: spiral & straight stairs, stair kits, balustrades, balusters, railings, gazebos, gates, grilles, fireplace grilles, arbors, cresting, columns & capitals; cast aluminum, bronze & wrought iron/steel.
Write in No. 470

Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fireplace screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; gates, registers & grilles.
Write in No. 483

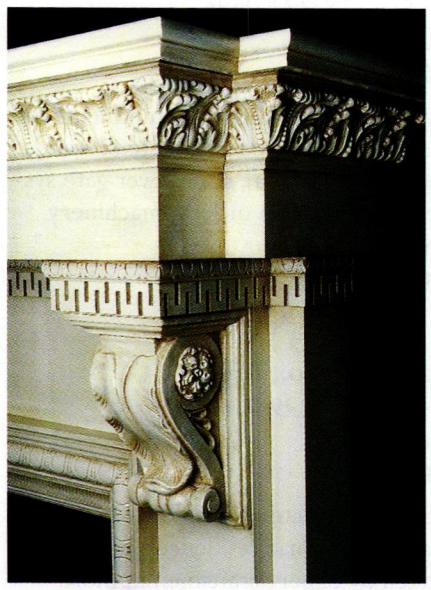
The Millshouse is one of 60 styles of custom built-in firescreens available from Steven Handelman Studios.

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Write in No. 7120

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Write in No. 1061



Carvings from White River Hardwoods – Woodworks were used to create this ornamental mantel.

White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved line of adornments for cabinetry & furniture in linden, cherry & maple; lineals, finials, mantels & range hoods in stock.
Write in No. 1099

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator & installer of ornamental metalwork: gates, railings, balustrades, doors, lighting, fencing, gazebos, grilles, hardware, fireplace tools & arbors; cast & wrought bronze, aluminum, iron & steel; since 1940.
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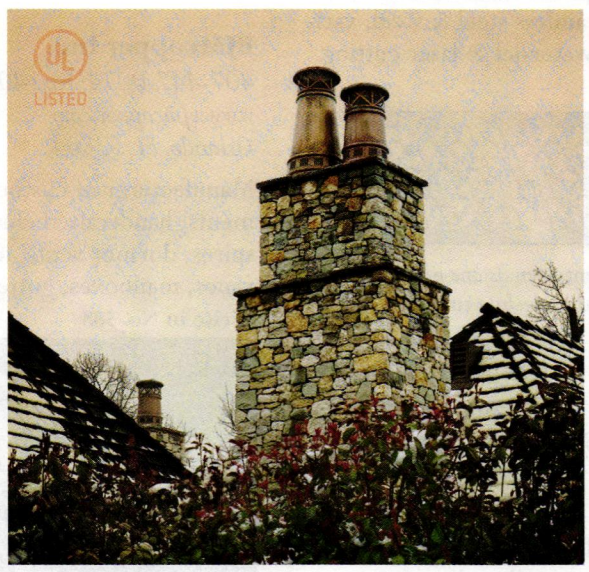

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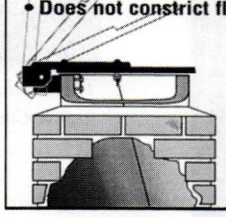

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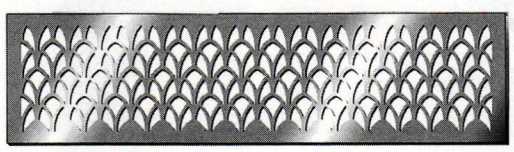
www.albarwilmette.com
Wilmette, IL 60091

Custom fabricator & restorer of door, window & furniture hardware & lighting: cleans, polishes, plates, repairs & lacquers; all finishes; salvaged hardware; duplication services.
Write in No. 97

Architectural Grille
718-832-1200; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215

Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.
Write in No. 9820



The Cathedral, which is 57 percent open, is one of many styles of perforated grilles manufactured by Architectural Grille.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.
Write in No. 5008

CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

Fabricator of architectural sheet metal using traditional metalworking skills & modern technology: spires, weathervanes, dormers, cupolas, cornices, gutters, metal roofing, cladding, chimney caps & more; copper & lead-coated copper.
Write in No. 1490

This eyebrow dormer, fabricated by CopperCraft in sheet metal, is available in sizes ranging from 18 in. to 14 ft. wide.

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, levers & drapery hardware; grilles.
Write in No. 6980

D.J.A. Imports, Ltd.
718-324-6871; Fax: 718-324-0726
www.djaimports.com
Bronx, NY 10466

Distributor of architectural metal & components for gates, railings, stairways & balconies in steel, stainless steel & brass: gate hardware; cantilever gate systems; reproductions & custom orders; machinery & specialty items.
Write in No. 264

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www.durablerestoration.com
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Historic restoration contractor: complete exterior & interior restoration of historic residences; coordinated service provided by expert craftsmen in more than 20 traditional trades.
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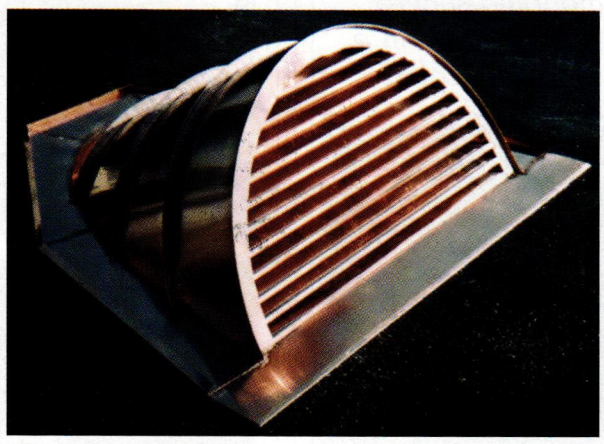
EJMcopper Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804

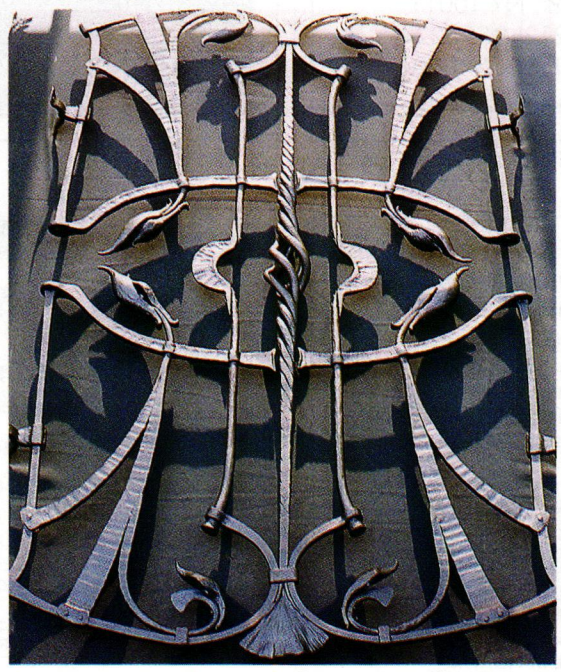
Manufacturer of custom architectural copper elements: handcrafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.
Write in No. 588



This louver vent is one of many handcrafted copper products available from EJMcopper.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10950

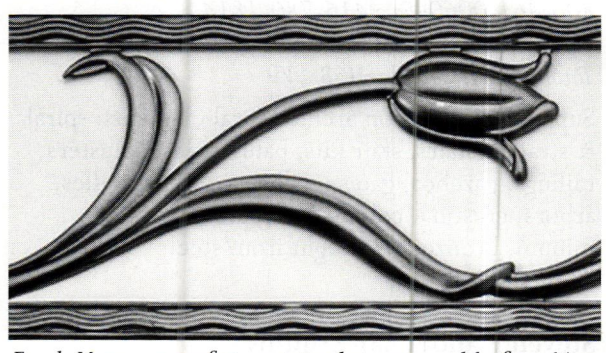
Custom fabricator of ironwork: restoration & refitting; lighting, arbors, fences, fireplace tools & more; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design through installation services.
Write in No. 2640



Fine Architectural Metalsmiths fabricated this forged-iron grille.

Frank Morrow Co.
800-556-7688; Fax: 401-941-3810
www.frankmorrow.com
Providence, RI 02905

Designer & manufacturer of more than 6,000 ornamental metal trims (embossed banding & perforated gallery), stampings (leaves, flowers, husks, bobeches, animals & more) & motif gray iron castings.
Write in No. 1501



Frank Morrow manufactures trim designs in widths from ¼ to 24 in.

Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207

Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; handcrafted & hand finished.
Write in No. 2520

Heritage Fence Co.
800-286-6710; Fax: 610-287-0180
www.arabianrailing.com
Skippack, PA 19474

Manufacturer of wrought-iron-replica fences: light, non-rusting aluminum; powder-coated; for decks, porches, steps & other applications; black, white & bronze.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, grilles, doors, windows, skylights & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
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This custom cast-bronze railing was fabricated by Historical Arts & Casting.

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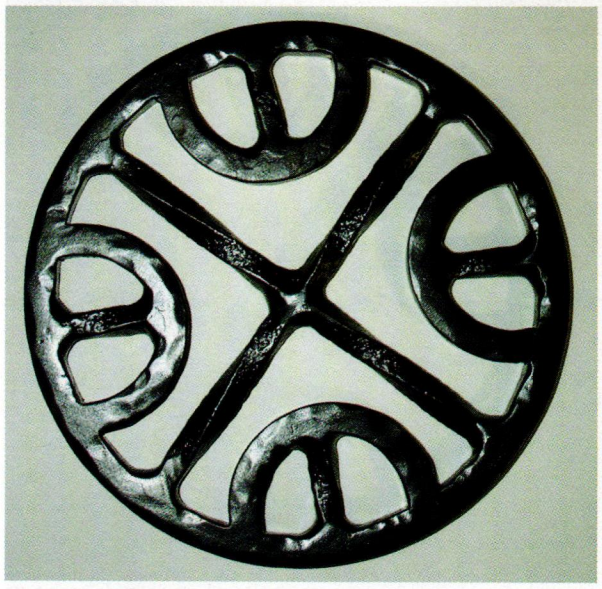

This custom floor grate was designed and fabricated by Kayne & Son.

Kayne & Son Custom Hardware, Inc.

828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, window, gate, garage, furniture, cabinet & shutter hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; standard & custom weathervanes; catalog $5.
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www.kees.com
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This stamped-metal leaf is available from King Architectural Metals in three sizes.

Liberty Ornamental Products

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www.libertyornamental.com
Bryan, OH 43506

Fabricator of precision die-cast ball tops, caps, finials, shoes & more: fences, gates & ornamental assemblies; ½- to 4-in. sizes; parts are exact fit, die cast with non-rusting pewter finish; plastic ornamental finials & scrolls.
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Richmond, CA 94801

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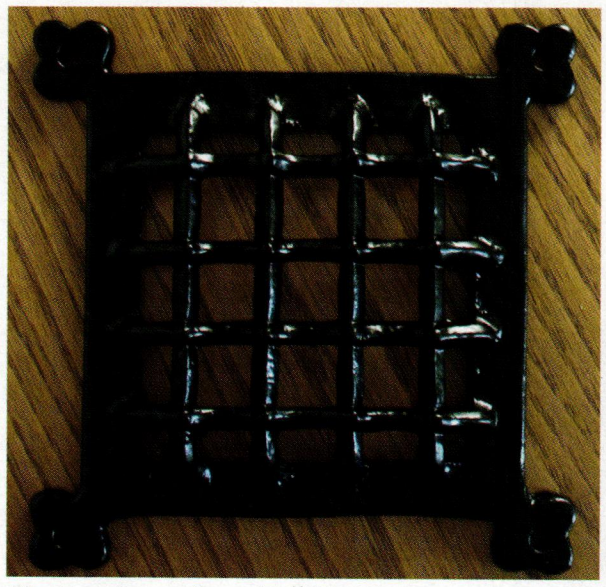

This 6-in. door grille, model #2176 from Maguire Iron, was handmade from malleable iron.

Monarch Products Co.

201-507-5551; Fax: 201-438-2820
www.monarchrad.com
Carlstadt, NJ 07072

Manufacturer of all-steel radiator enclosures: grille front; 20 styles; many color options; baked-enamel finishes; stock & custom.
Write in No. 6060

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www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards; many metals.
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Lake Bluff, IL 60044

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www.rutlandguttersupply.com
Orlando, FL 32824

Supplier of architectural copper work: continuous half-round gutters in 5, 6 & 7 in. sizes; cast-copper scroll hangers; finials, cupolas & chimney caps; architectural sheet metal & ornament.
Write in No. 8061

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www.schiffarchitectural.com
Chelsea, MA 02150

Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; rubber molding & pattern work; custom bowl fountains, lanterns, lampposts, benches, pipe-&-ball fencing, plaques, urns, gazebos & arbors; restoration work.
Write in No. 7730

Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.
Write in No. 1218

This stair balustrade, fabricated by Schwartz's Forge, has gilded repousse leaf work and a custom bronze cap rail.

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www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Supplier of cast-iron architectural elements: spiral & straight stairs, stair kits, balustrades, balusters, railings, gazebos, gates, grilles, fireplace grilles, arbors, cresting, columns & capitals; cast aluminum, bronze & wrought iron/steel.
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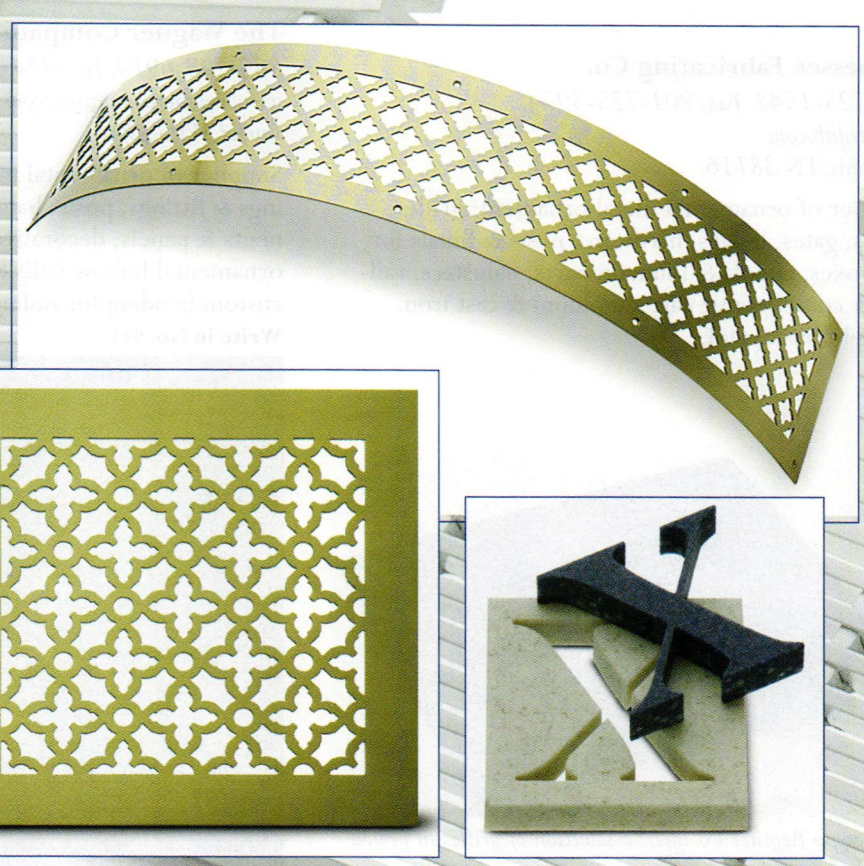

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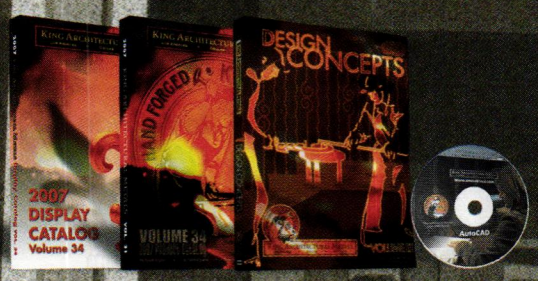

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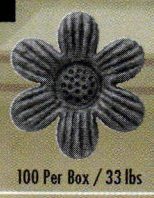

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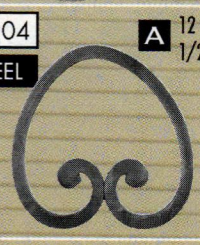
FORGED STEEL
H: 8-3/4"
W: 3-15/16"
1.23 lbs

13-20024-204 — A 12 mm 1/2"
FORGED STEEL
H: 6-7/8"
W: 6-1/2"
1.61 lbs



13-20024-203 — A 12 mm 1/2"
FORGED STEEL
H: 4"
W: 5-7/8"
1.12 lbs

13-31024-371 — CODE 4" — A 12 mm 1/2"
FORGED STEEL
H: 2-3/4"
W: 3-15/16"
.60 lbs

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Steven Handelman Studios

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www.stevenhandelmanstudios.com
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Manufacturer of hand-forged ornament, lighting & fireplace screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; gates, registers & grilles.
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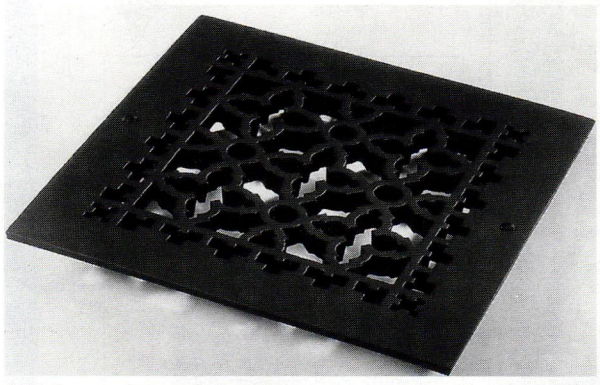
Supplier of ornamental metal ornament: grilles, fences, gates, hinges, hardware, posts & finials for mailboxes, cupola & fountain parts, balusters, railings & components; cast aluminum & cast iron, wrought iron/steel.



The Reggio Register Co. offers a selection of grilles in period styles and materials.

The Reggio Register Co., Inc.

800-880-3090; Fax: 978-870-1030
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www.wagnercompanies.com
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Supplier of ornamental metalwork: handrail moldings & fittings, posts, balustrades, forged components & panels; decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.
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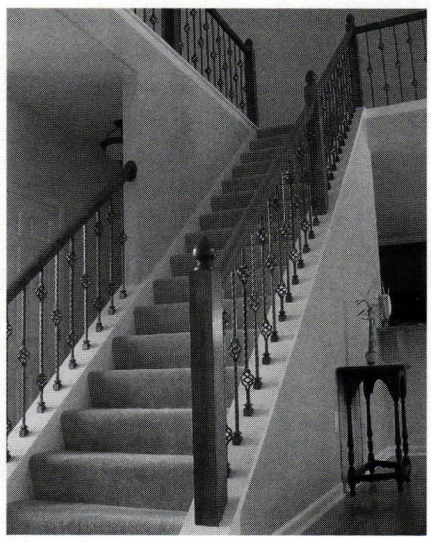

These elegant wrought-iron balusters were supplied by The Wagner Companies.

Wiemann Ironworks designed and fabricated this custom hand-forged iron railing.

Wiemann Ironworks

918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

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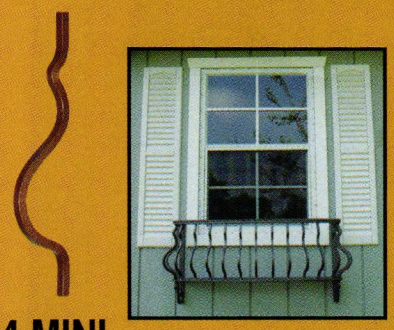

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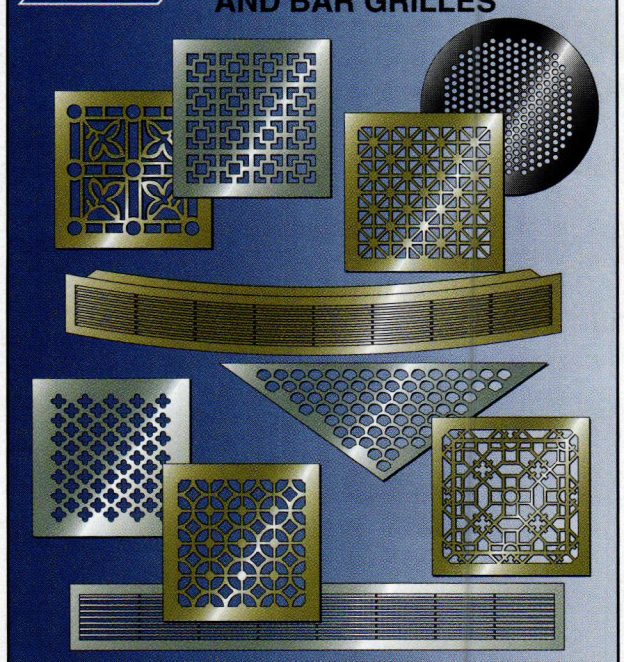

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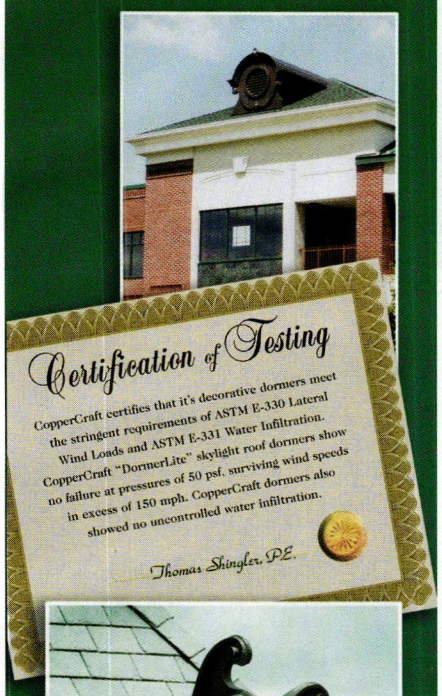

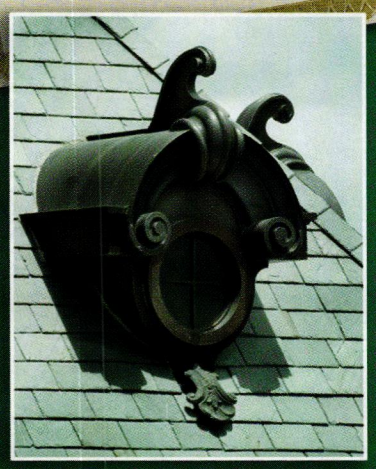

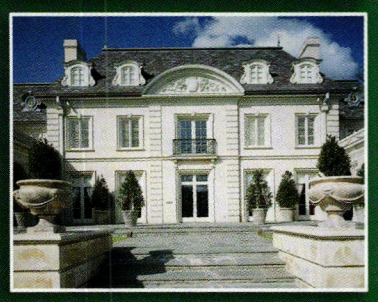

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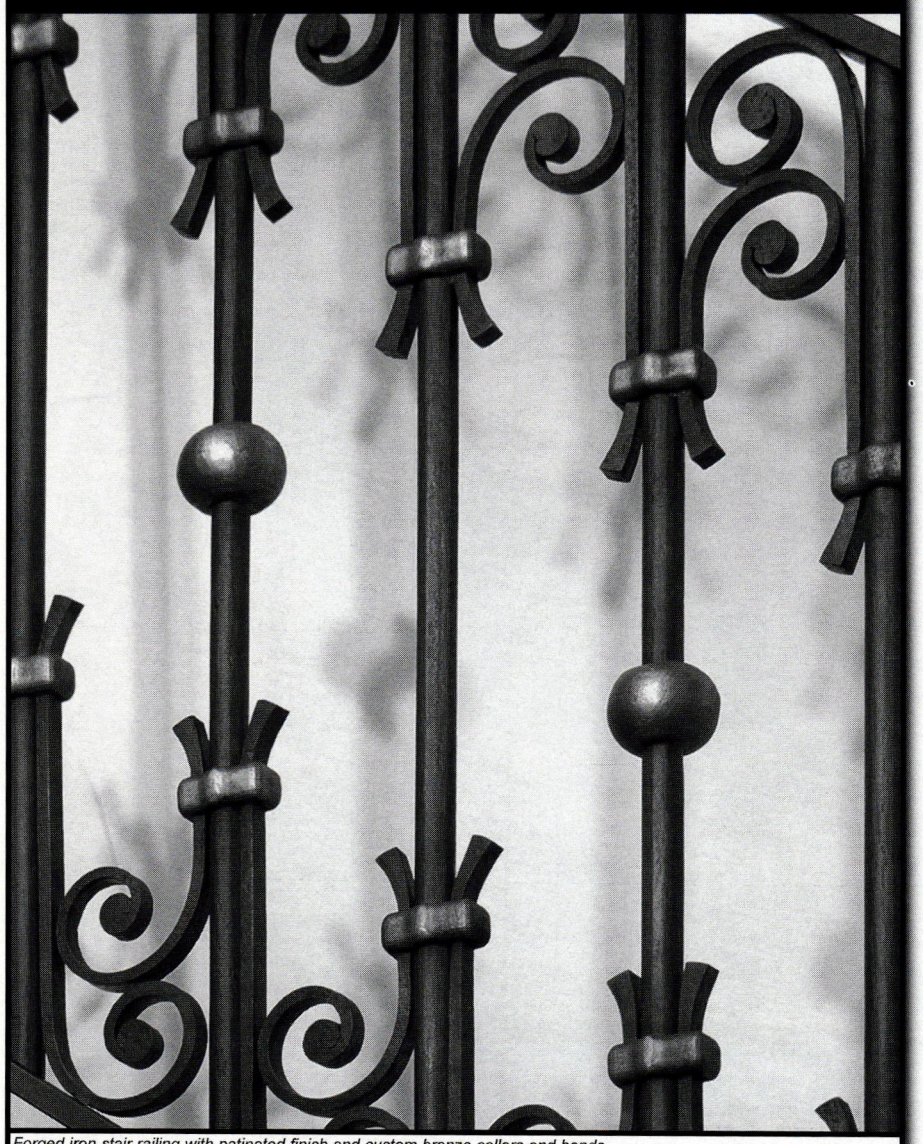

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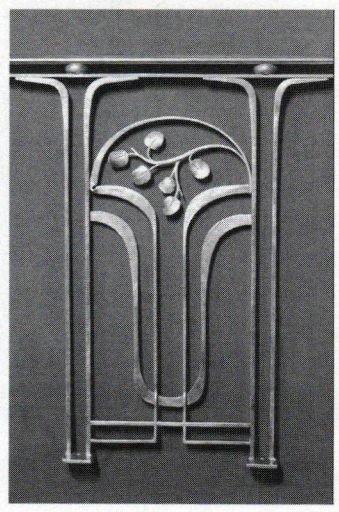

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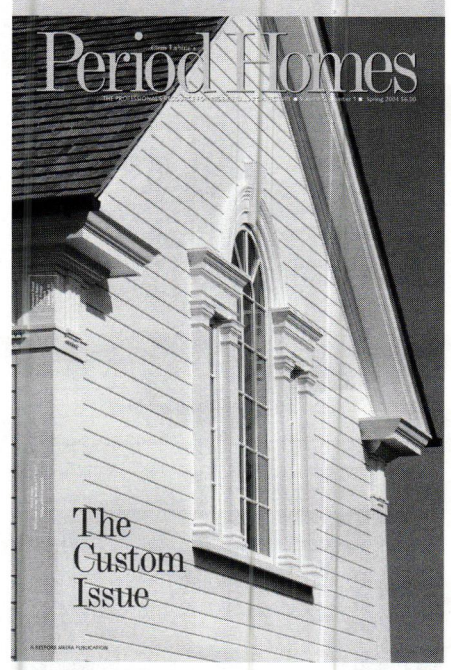

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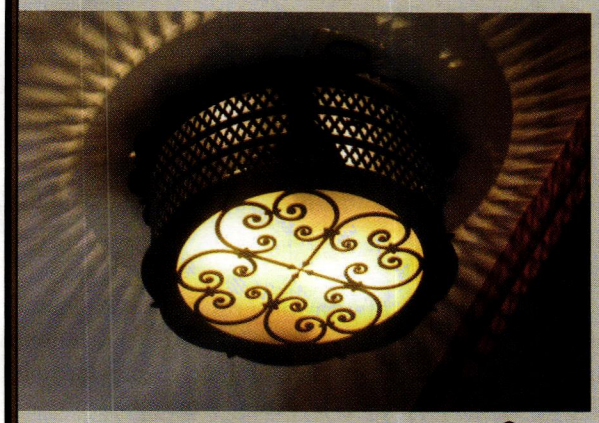

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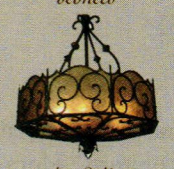
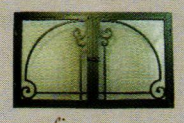


chandeliers



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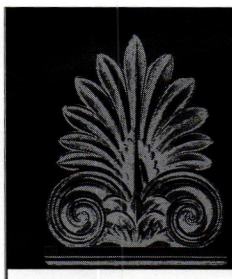

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Honoring Excellence in Traditional Residential Design

Co-produced by *Period Homes* & *Traditional Building* and the Traditional Building Exhibition and Conference

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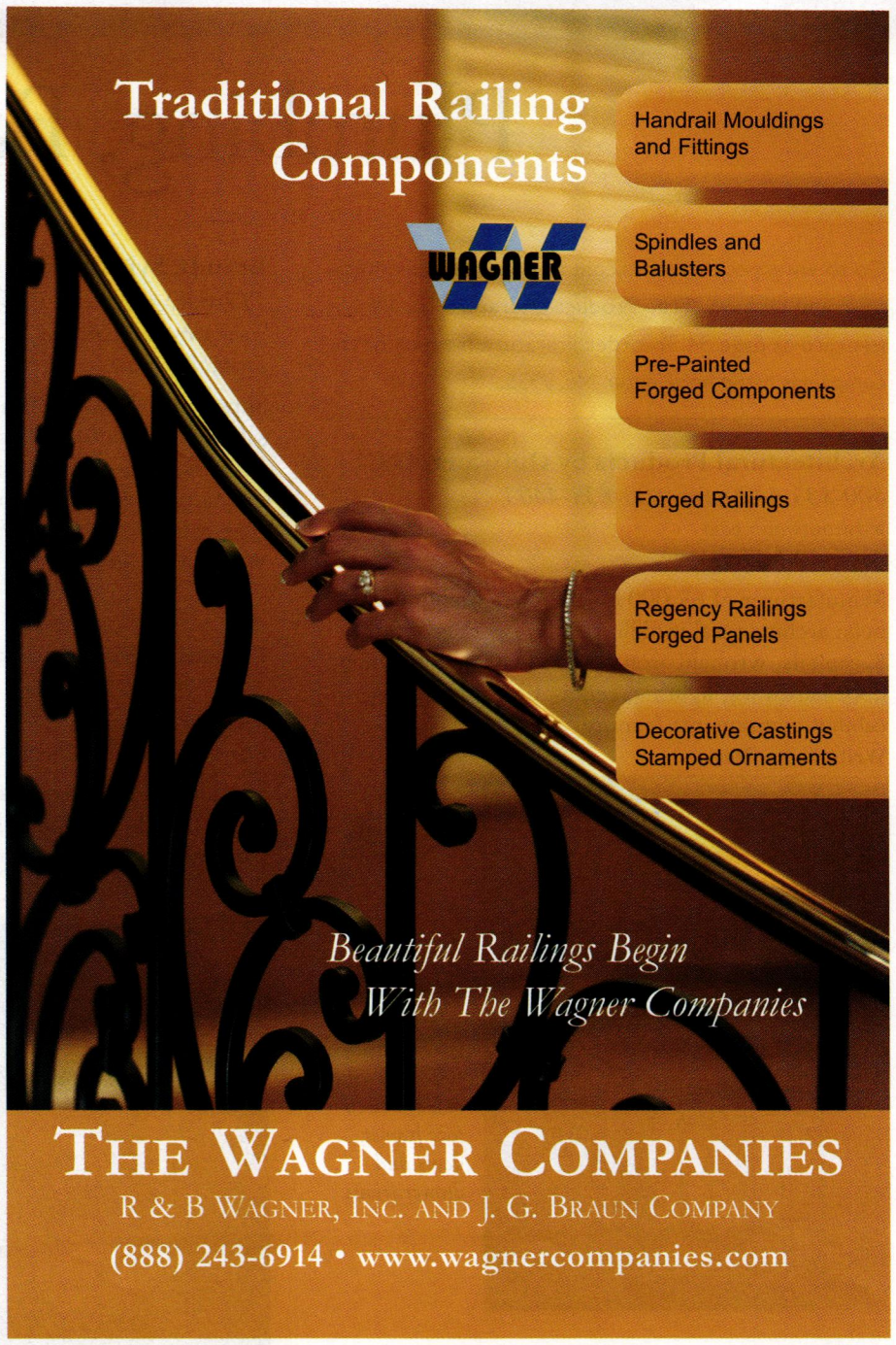
The deadline for entries is November 15, 2007.

For details on the Awards program, judging criteria and submission requirements, go to

www.palladioawards.com



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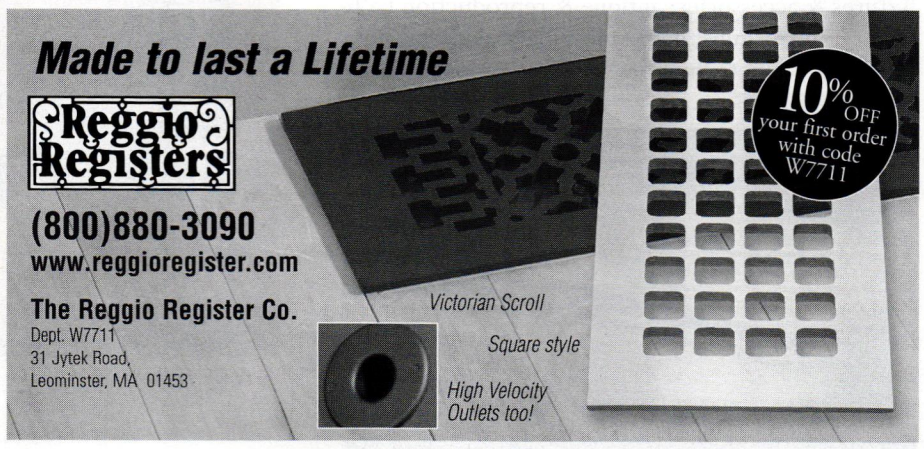

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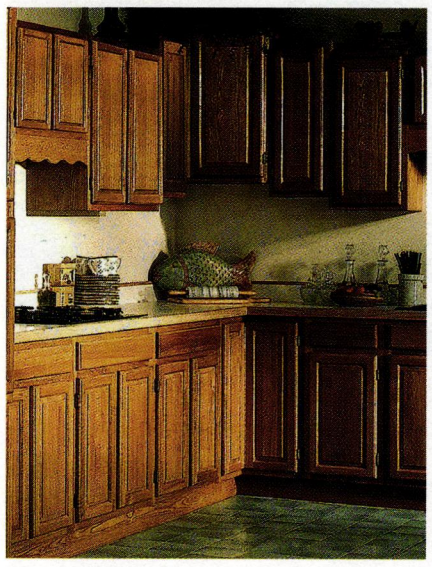

Most of Outwater's kitchen cabinetry features solid-plywood box construction with solid-oak or -birch face frames, doors and drawer fronts.

Barclay Products Ltd.
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www.barclayproducts.com
Gurnee, IL 60041

Supplier of period bath & kitchen products: vitreous-china pedestal lavatories, toilets, drop-in bowls, clawfoot tubs, shower units & fittings; Victorian & Edwardian styles.

The Trough, made of durable high-impact ceramic, is from Barclay Products' Creattiva line; it measures 48 in. long.

Bathroom Machineries, DEA
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www.deabath.com
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Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting.
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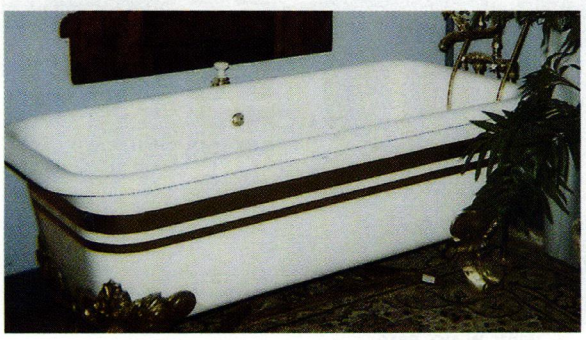

This Roman-style bathtub is one of the many fixtures available from Bathroom Machineries.

Brandt, Sylvan LLC
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
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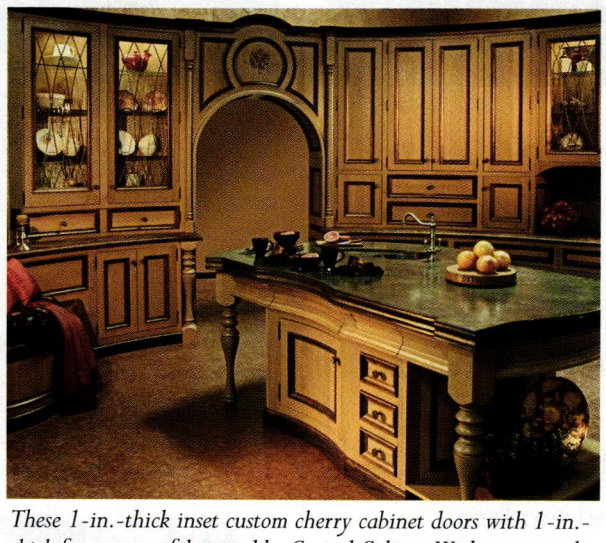

These 1-in.-thick inset custom cherry cabinet doors with 1-in.-thick frames were fabricated by Crystal Cabinet Works, as were the walnut trim, applied molding on the doors and the counter top.

Erik Wyckoff Artworks
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Erik Wyckoff carved this door for the entrance to a wine cellar.

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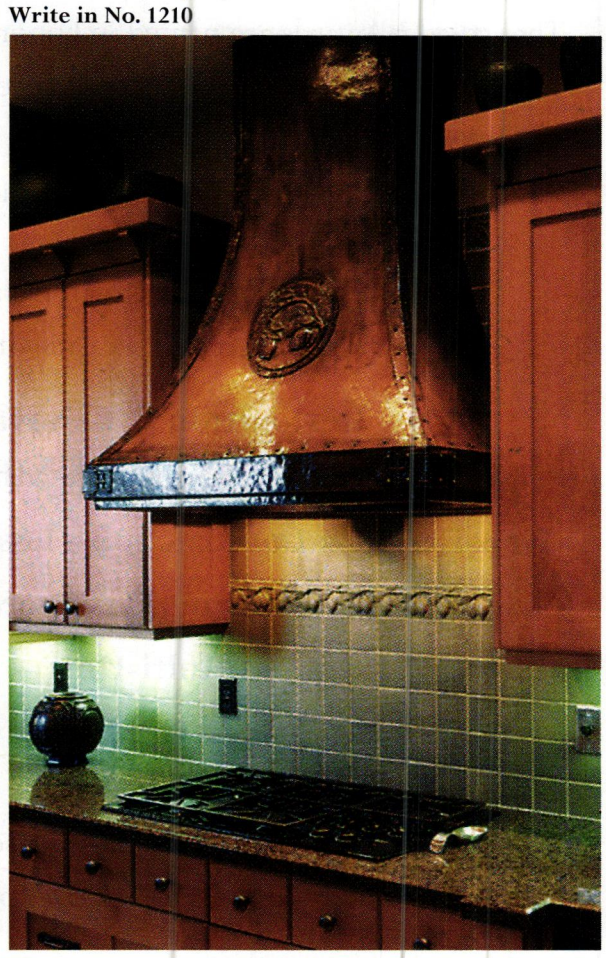

This rustic copper kitchen hood was designed and fabricated by Historical Arts & Casting.

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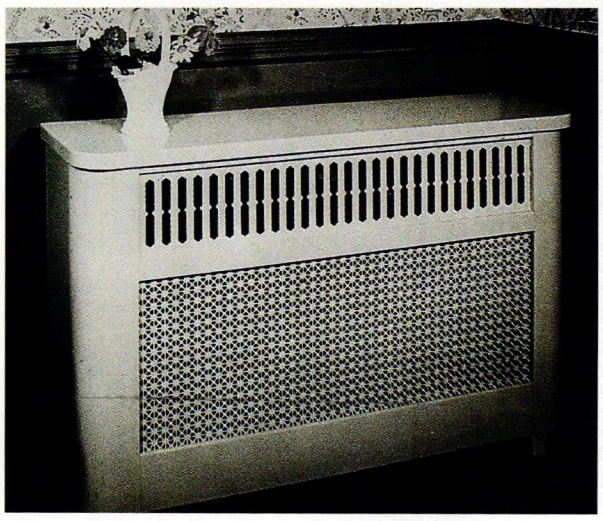

The Groton model from Monarch Products is made of heavy-gauge steel combined with fine grille work.

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Paul Decorative Products' Valhalla Vessel Lavatory Faucet is shown here in a satin bronze finish.

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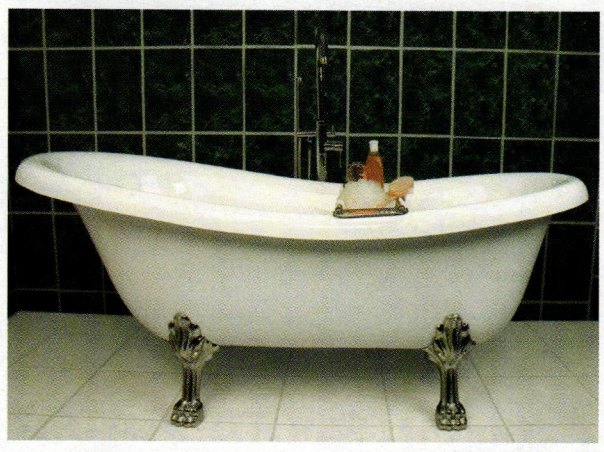

The 67-in. Broadway acrylic slipper tub from Signature Hardware rests on solid-brass lion-paw feet.

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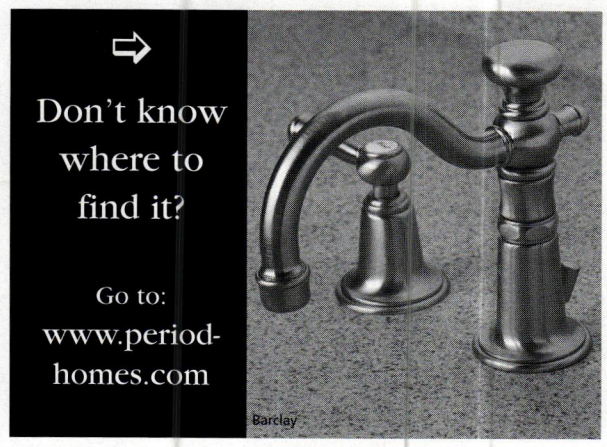

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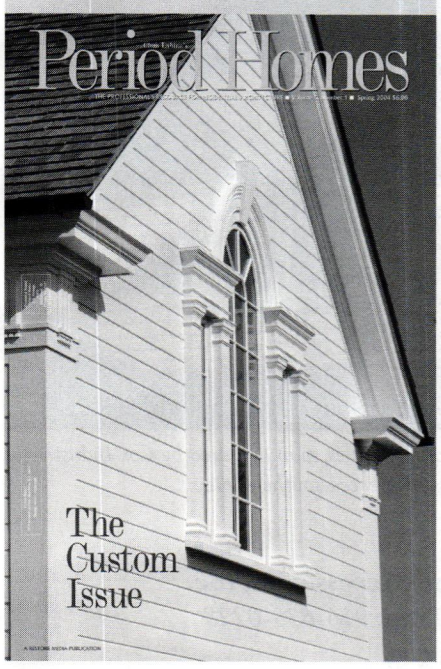

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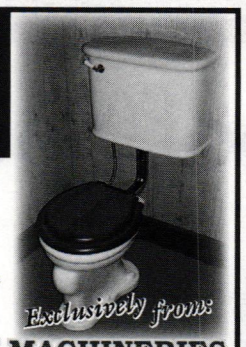

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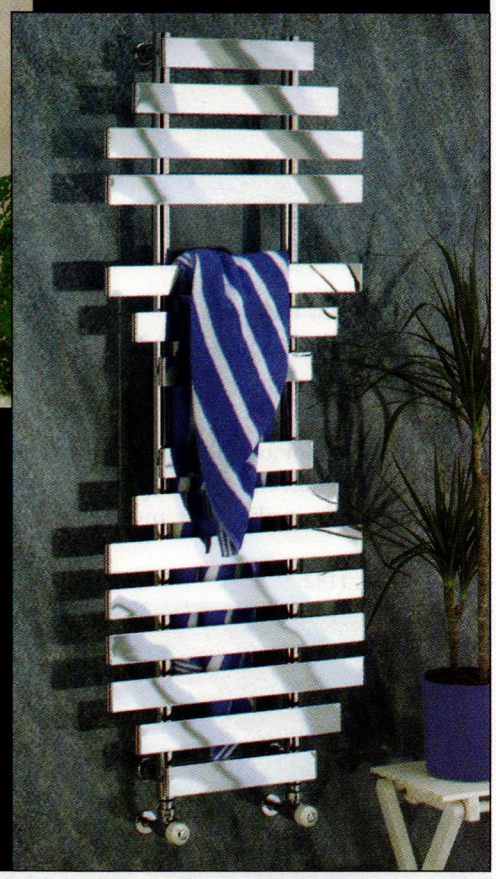

For literature and pricing:
WESAUNARD INC.
9429 Courthouse Rd.
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Spotsylvania, VA 22553
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PH 540 582 6677

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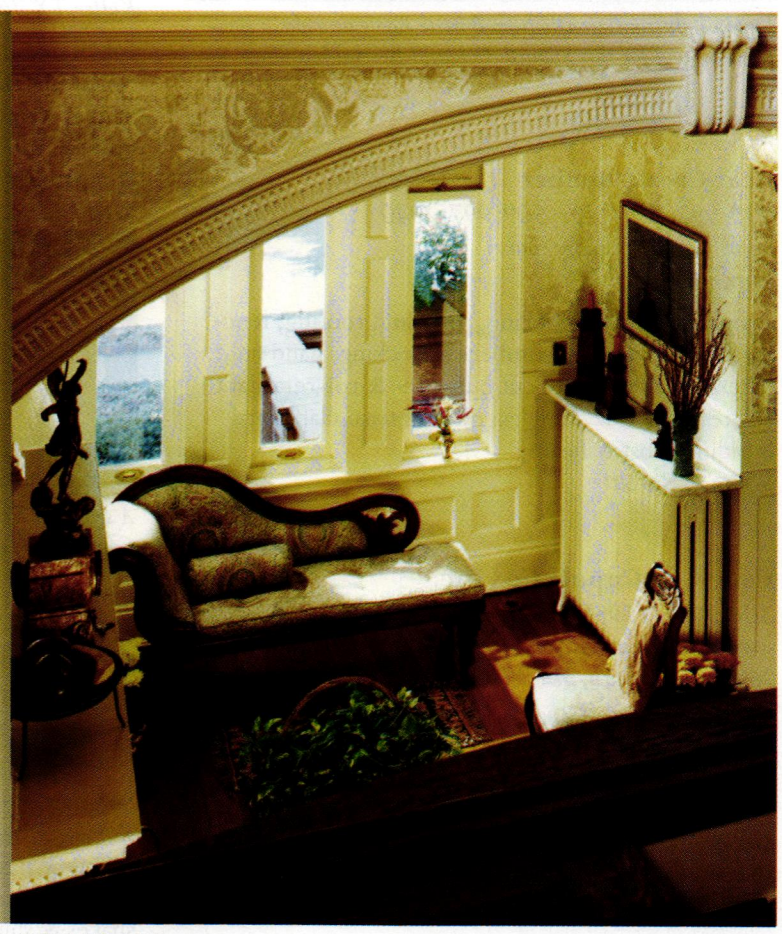

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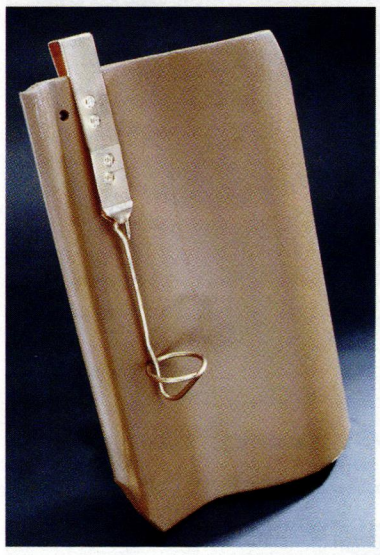
Roofing & Roof Specialties

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9956.

Alpine SnowGuards
888-766-4273; Fax: 888-766-9994
www.alpinesnowguards.com
Morrisville, VT 05661

Manufacturer & distributor of pad- & pipe-style snowguards: free recommended layouts.
Write in No. 758



The wire-loop design is one of many styles offered by Alpine Snowguards.

Bartile Roofs, Inc.
800-933-5038; Fax: 801-295-3485
www.bartile.com
Centerville, UT 84014

Custom fabricator of color-blended lightweight concrete roof tile: interlocking turret tile; slate- & wood shingle-replica tile; more than 300 colors & 9 profiles.
Write in No. 1182

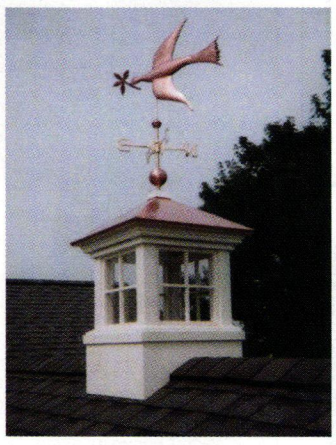
Lightweight concrete tile from Bartile Roofs provides a sympathetic roof for this Spanish Colonial Revival building.

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & siding; post & beam.
Write in No. 521

Cape Cod Cupola Co., Inc.
508-994-2119; Fax: 508-997-2511
www.capecodcupola.com
North Dartmouth, MA 02747

Designer & manufacturer of cupolas in wood & PVC: window & louvered cupolas in square, hexagonal & octagonal models; copper weathervanes & finials.
Write in No. 1441



The model #3CC-G windowed cupola, shown here with a #GE-MVD30 weathervane, is one of many styles available from Cape Cod Cupola.

Chris Industries, Inc.
800-356-7922; No fax
www.chrisind.com
Northbrook, IL 60062

Custom fabricator of gutters, downspouts, cornices, coping & other rain-carrying systems: copper, steel, aluminum & other metals.
Write in No. 1589

Classic Gutter Systems, LLC
269-665-2700; Fax: 269-665-1234
www.classicgutters.com
Kalamazoo, MI 49003

Manufacturer of oversized 5-, 6- & 8-in. half-round gutters in heavy-duty copper, aluminum & galvalume: hidden nut-&-bolt adjustable hanger system; several styles of cast fascia & downspout brackets & other components; snowguards.
Write in No. 1280

Classic Gutter Systems offers half-round gutters in copper, aluminum and galvalume.

CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

Fabricator of architectural sheet metal using traditional metalworking skills & modern technology: spires, weathervanes, dormers, cupolas, cornices, gutters, metal roofing, cladding, chimney caps & more; copper & lead-coated copper.
Write in No. 1490

A selection of historical leader boxes are available from CopperCraft, which will also fabricate custom designs.

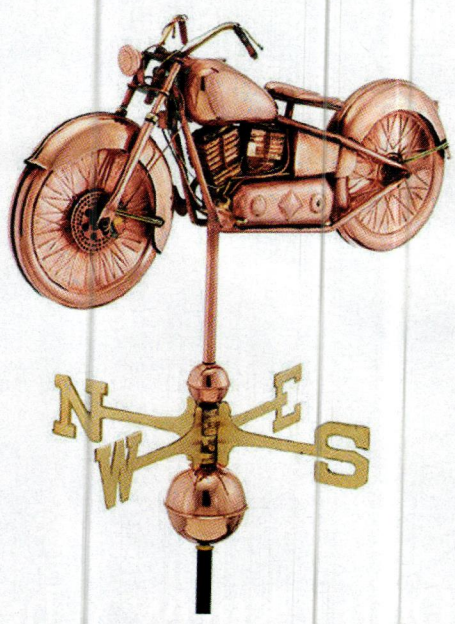
Cox Industries, Inc.
803-534-7467; Fax: 803-534-1410
www.coxwood.com
Orangeburg, SC 29116

Supplier of outdoor wood products: boards, dimensional lumber, plywood & timbers; columns, decking, railing, exterior molding, fencing, porch flooring & more; round & square posts, poles & poling; LifePine shakes & shingles; outdoor furniture.

LifePine shakes and shingles, manufactured by Cox Industries, are made of pressure-treated southern pine.

Custom Home Accessories, Inc.
800-265-0041; Fax: 916-635-0228
www.mailboxes.info
Rancho Cordova, CA 95742

Manufacturer & distributor of decorative mailboxes & classic architectural accents: lampposts & standards, address plaques, weathervanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.
Write in No. 527



This copper motorcycle weathervane is available from Custom Home Accessories with an antique- or polished-copper patina.

Durable Restoration Co., The
800-666-7445; Fax: 614-299-7100
www.durablerestoration.com
Columbus, OH 43201

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The Durable Restoration Co. removed the hurricane-damaged asbestos roof from this New Orleans, LA, residence and installed a Buckingham slate roof, using copper flashing with mitered hips and ridges.

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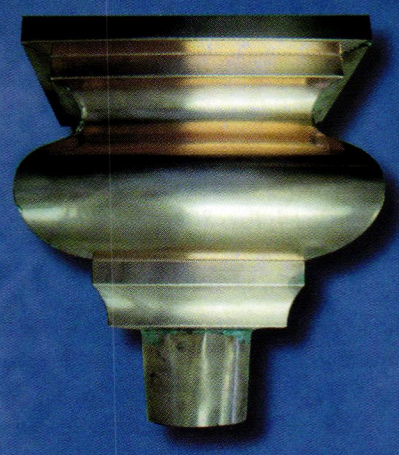
Gold: Aluminum/Copper alloy



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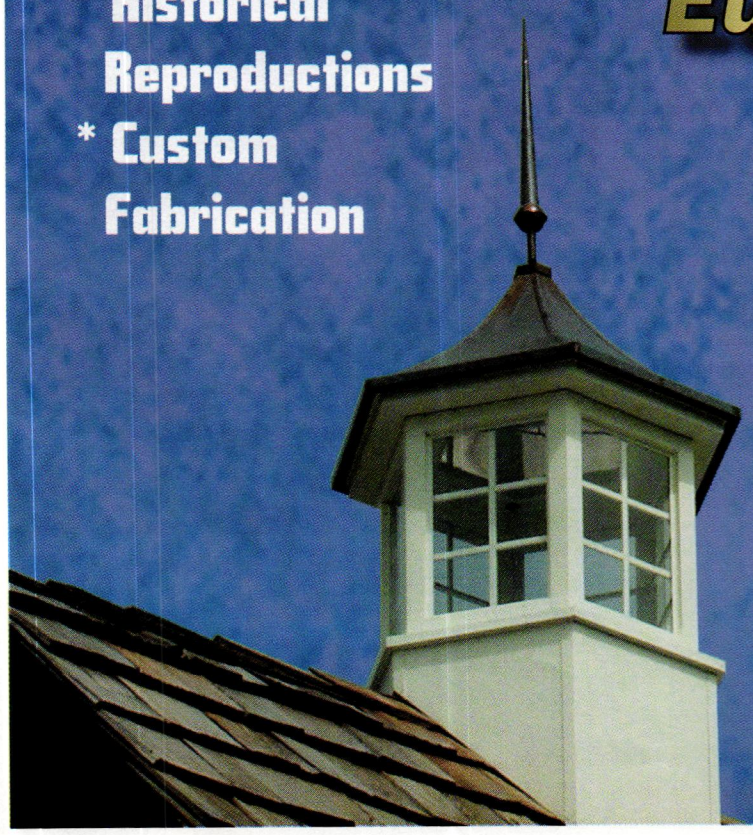

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EJMcopper Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804

Manufacturer of custom architectural copper elements: handcrafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.
Write in No. 588

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, sculpture, fountains, planters, weathervanes, benches, gazebos, gates, columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information.

Florentine Craftsmen's eagle weathervane is one of hundreds of designs available from the company.

Gladding, McBean
800-776-1133; Fax: 916-772-6718
www.gladdingmcbean.com
Roseville, CA 95747

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, piazza floor tile & garden pottery: CAD drawings; color matching.
Write in No. 6010

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; custom components.
Write in No. 4020

Hanson Brick
704-341-8750; Fax: 704-341-8735
www.hansonbrick.com
Charlotte, NC 28277

Manufacturer of facing brick & clay pavers: 5 regional collections; 1,000 styles; concrete roof tile.
Write in No. 1226

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, grilles, doors, windows, skylights & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Write in No. 1210

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, window, gate, garage, furniture, cabinet & shutter hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; standard & custom weathervanes; catalog $5.
Call for more information.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, registers, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
Write in No. 270

Ludowici Roof Tile, Inc.
800-945-8453; Fax: 740-342-0025
www.ludowici.com
New Lexington, OH 43764

Manufacturer of clay roof tile: wide variety of standard shapes, fittings, sizes & colors; matte, gloss, weathered, fire-flashed, sanded & combed finishes; ceramic slate replicas & slate color matching; custom colors & shapes.
Write in No. 111

This residence features lightweight ceramic tile with the look of cedar by Ludowici.

New Concept Louvers
801-489-0614; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

Manufacturer of maintenance-free, PVC-coated aluminum & copper cupolas & louvers: stock & custom shapes & sizes; weathervanes, finials, flashing, gutter chains, leader heads, mailboxes, address plaques, dormer vents, shutters, chimney caps & door wraps.
Write in No. 1264

New Concept Louvers manufactured this maintenance-free cupola.

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards; many metals.
Write in No. 8300

NIKO fabricated this custom copper finial.

No 9 Studio UK
011-44-1769-540-471; Fax: 011-44-1769-540-864
www.no9uk.com
Umberleigh, Devon, England EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.
Write in No. 1321

Northern Roof Tile Sales Co.
888-678-6866; Fax: 905-563-9668
www.northernrooftiles.com
Beamsville, ON, Canada L0R 1B1

Importer of fine clay roofing tile: variety of sizes, shapes & color blends; Mediterranean, French country & old-world English styles; hand-finished Frontier shingle tile; Victorian-style ridge cresting, finials & more.
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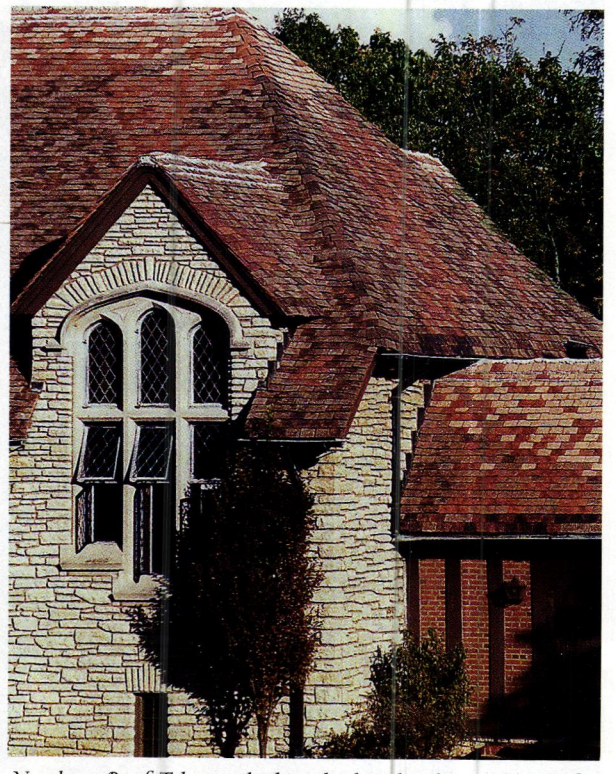

Northern Roof Tile supplied crude shingle tile in a blend of 14 colors to replicate the texture, warpage and color of the original tile.

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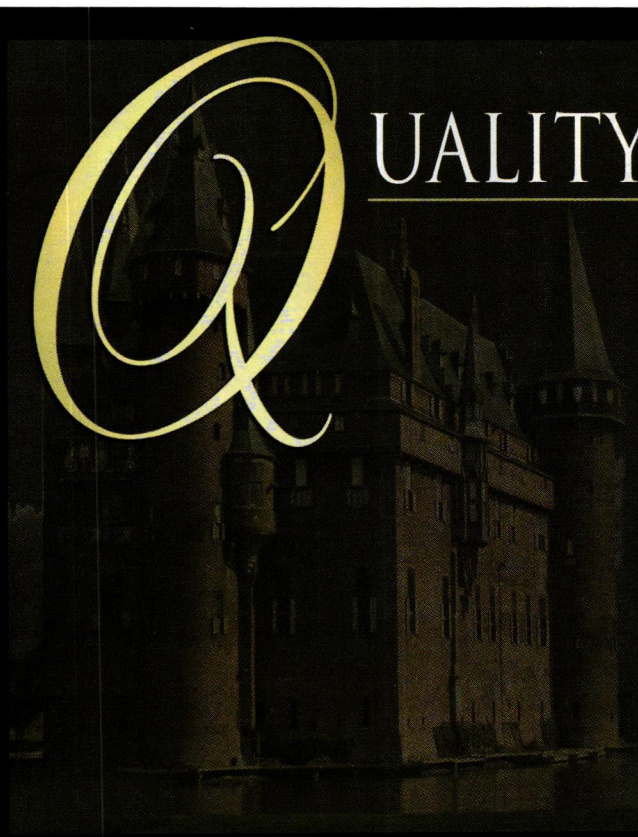

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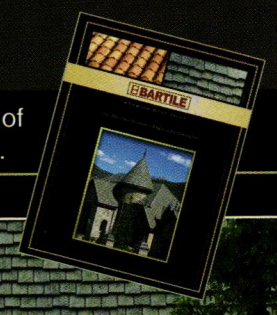

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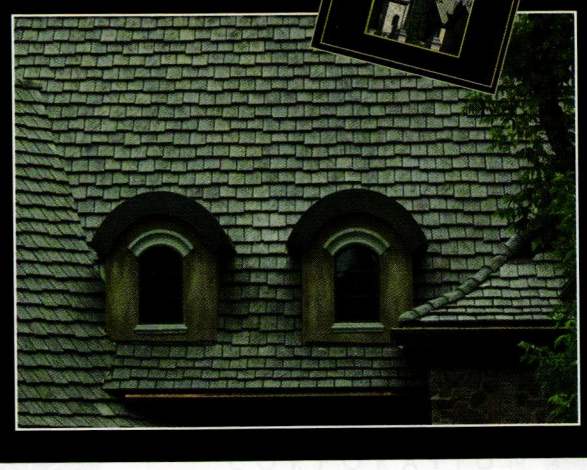

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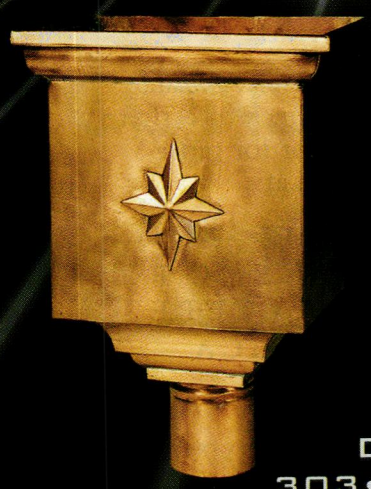

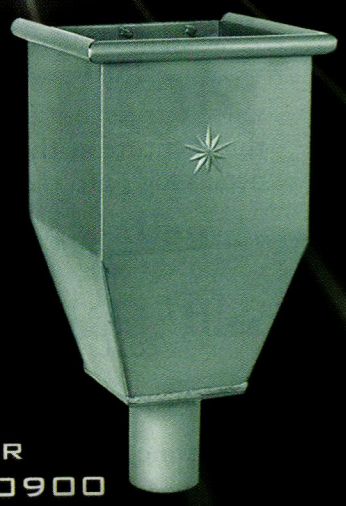

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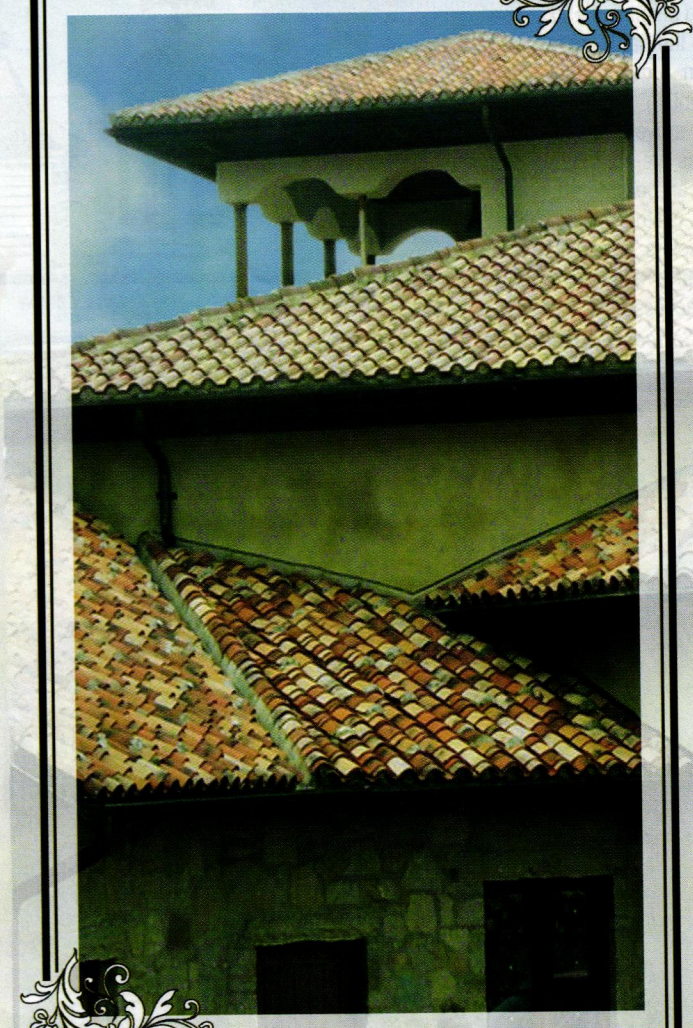

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Salvaged Materials & Antiques

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Amighini Architectural
201-222-6367; Fax: 201-222-6368
www.amighini.net
Jersey City, NJ 07306

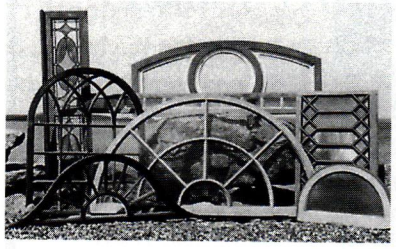
Supplier of European architectural salvage: entry & interior doors, stained glass, skylights, driveway gates, ironwork, marble mantels, lighting & more; reclaimed from historic residences in Europe.

Antique & Vintage Woods of America
518-398-0049; Fax: 518-398-4011
www.antiqueandvintagewoods.com
Pine Plains, NY 12567

Supplier of reclaimed & recycled lumber: wide-plank flooring in various species up to 20 ft. long; Signature antique plank in tobacco barn oak, chestnut, mushroom wood & other species; hand-hewn & sawn beams up to 42 ft.
Write in No. 1424

Architectural Antiquities
207-326-4938; Fax: Same as phone
www.archantiquities.com
Harborside, ME 04642

Supplier of architectural antiques, primarily Victorian: mantels & fireplaces; plumbing, accessories, lighting, stained glass, slate sinks, beams, doors, windows, columns, capitals, brackets & more; all cleaned & refurbished.



Historical salvaged antique windows are one of the specialties of Architectural Antiquities.

Architectural Salvage, W.D., Inc.
502-589-0670; Fax: 502-589-4024
www.architecturalsalvage.com
Louisville, KY 40202

Supplier of architectural salvage & antiques: mantels, lighting, bars, pool tables, hardware, fountains, urns, garden decor & decorative iron; reproduction entryways, hardware & antique & custom leaded-glass windows & more.
Write in No. 1420

Board & Beam
860-868-6789; Fax: 860-868-0721
www.boardandbeam.com
Washington Depot, CT 06793

Supplier of antique barns, lumber & flooring: hand-hewn beams; Shaker-style tables in oak, white & yellow pine & chestnut; restoration of Colonial structures.
Write in No. 2763

Brandt, Sylvan LLC
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; since 1960.
Write in No. 3950

Sylvan Brandt offers antique hand-hewn beams in lengths from 6 to 40 ft.

Carlisle Wide Plank Floors
800-595-9663; Fax: 603-446-3540
www.wideplankflooring.com
Stoddard, NH 03464

Creator of wide-plank flooring & paneling: crafted from hand-selected old growth & antique woods; widths up to 20 in. & lengths up to 16 ft.; antique oak, chestnut & heart pine; original-surface barn siding & milled barn siding.
Write in No. 5580

Salvaged antique lumber from Carlisle is being installed in this building in West Hampton, NY.

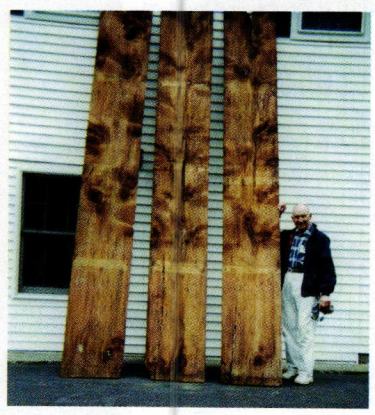
Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.
Write in No. 2744

Carlson's Barnwood reclaims antique wood from old barns and turns it into hardwood flooring.

Chestnut Specialists, Inc.
860-283-4209; Fax: Same as phone
www.chestnutspec.com
Plymouth, CT 06782

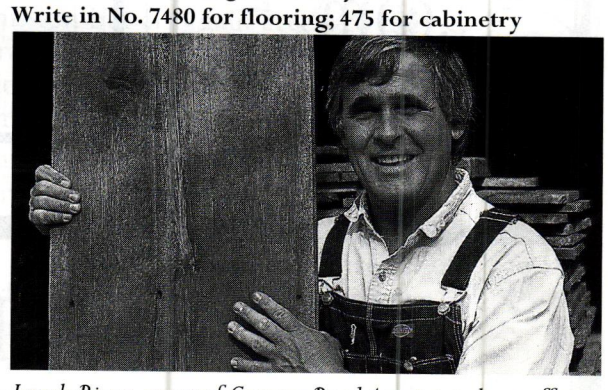
Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.
Write in No. 8780



"Doc" Wasley of Chestnut Specialists displays a few of the wide antique boards that his firm offers in chestnut, oak and pine.

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Supplier of 19th-century reclaimed flooring materials: white pine, hemlock, heart pine, white oak, chestnut & walnut; widths from 3-18 in.; hand-hewn beams & barn siding; cabinetry & farm tables.
Write in No. 7480 for flooring; 475 for cabinetry



Joseph Rizzo, owner of Country Road Associates, shows off an example of the 18th- and 19th-century reclaimed planks that his company supplies.

Durable Restoration Co., The
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www.durablerestoration.com
Columbus, OH 43201

Historic restoration contractor: complete exterior & interior restoration of historic residences; coordinated service provided by expert craftsmen in more than 20 traditional trades.
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What It's Worth, Inc.
512-328-8837; Fax: Same as phone
www.wiwpine.com
Austin, TX 78716

Manufacturer of antique longleaf pine flooring: Old Reveal, a rustic-grade floor that displays old saw marks; clear, defect-free quartersawn flooring; cabinet stock.
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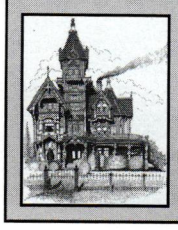

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Stone, Brick & Masonry

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9958.

A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
Call for more information.

Alcamo Marble Works, Inc.
212-255-5224; Fax: 212-255-4060
541-543 W. 22nd St.
New York, NY 10011

Manufacturer of marble & granite flooring, walls, columns, counter & vanity tops & mantels: stock & custom.
Write in No. 1255

ArmaKleen Company
800-332-5424; Fax: 609-497-7176
www.armex.com
Princeton, NJ 08691

Manufacturer of ARMEX Blast Media: baking soda-based abrasives for cleaning & paint removal without any damage to most substrates, including stone, brick, wood, metal, glass & composites.

Belden Brick Co., The
330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702

Manufacturer of brick: variety of colors, textures, sizes & stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.

Belden Brick offers face brick in multiple shapes and many different sizes.

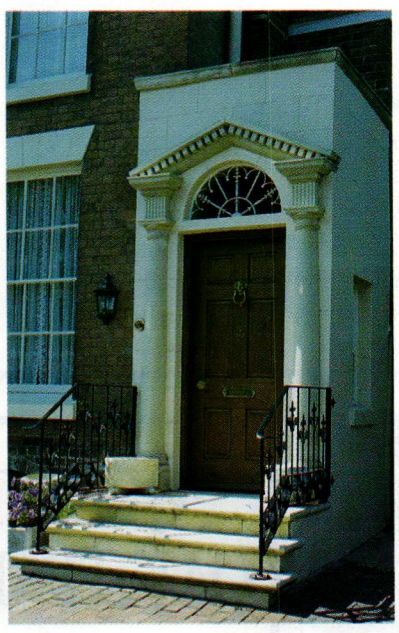
Durable Restoration Co., The
800-666-7445; Fax: 614-299-7100
www.durablerestoration.com
Columbus, OH 43201

Historic restoration contractor: complete exterior & interior restoration of historic residences; coordinated service provided by expert craftsmen in more than 20 traditional trades.
Write in No. 3720

The Durable Restoration Co. used custom-matched patch material to restore damaged sandstone columns and steps and replaced mortar between foundation stones and exterior bricks with historically correct lime mortar on this 1831 house in rural Ohio.

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; custom components.
Write in No. 4020



Haddonstone fabricated the architectural stonework of this entryway.

Hanson Brick
704-341-8750; Fax: 704-341-8735
www.hansonbrick.com
Charlotte, NC 28277

Manufacturer of facing brick & clay pavers: 5 regional collections; 1,000 styles; concrete roof tile.
Write in No. 1226

No 9 Studio UK
011-44-1769-540-471; Fax: 011-44-1769-540-864
www.no9uk.com
Umberleigh, Devon, England EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.
Write in No. 1321

Olde World Enterprises, Inc.
828-837-0357; Fax: 828-837-1458
www.themoldstore.com
Murphy, NC 28906

Designer & manufacturer of concrete molds for brick, stone & tile flooring & paving: more than 50 styles & designs; custom molds; colorants & other finishes.

Robert Young & Sons, Inc.
973-483-0451; Fax: 973-483-0185
www.ryoungandsons.com
Newark, NJ 07104

Custom fabricator of hand-carved architectural elements: sculpture, furniture, mantels, fountains, entryways, balustrades, bowls, benches, columns & capitals; stonework; since 1885.

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Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & siding; post & beam.
Write in No. 521

Board & Beam
860-868-6789; Fax: 860-868-0721
www.boardandbeam.com
Washington Depot, CT 06793

Supplier of antique barns, lumber & flooring: hand-hewn beams; Shaker-style tables in oak, white & yellow pine & chestnut; restoration of Colonial structures.
Write in No. 2763

Colonial Restorations
508-867-4400; No fax
www.cr1981.com
Brookfield, MA 01506

Restorer of post-&-beam homes & barns: sill replacement, beam replacement, barn-to-home conversions, jacking, repair & straightening of barns; consultations.

Durable Restoration Co., The
800-666-7445; Fax: 614-299-7100
www.durablerestoration.com
Columbus, OH 43201

Historic restoration contractor: complete exterior & interior restoration of historic residences; coordinated service provided by expert craftsmen in more than 20 traditional trades.
Write in No. 3720

FreeState Timbersmiths, Inc.
913-897-5262; Fax: 913-897-1459
www.freestatetimbersmiths.com
Stilwell, KS 66085

Custom fabricator & distributor of timber frames: recycled timbers; trusses; timber-frame restoration.
Write in No. 1545

Hearthstone, Inc.
478-474-9370; Fax: 478-477-6535
www.hearthstonegeorgia.com
Macon, GA 31210

Designer & nationwide shipper & erector of timber frames & insulated structural wall-&-roof panel systems: HeartDried vacuum kilns dry 40-ft. timbers to 12% at the core.
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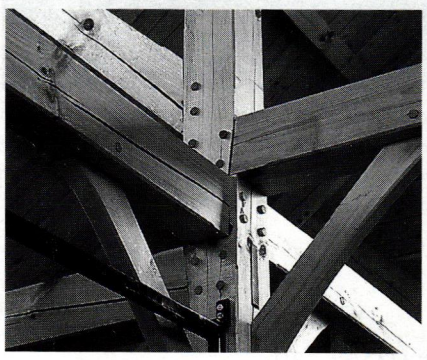

Timber-frame structures featuring mortise-and-tenon joinery are the specialty of Hearthstone.

Hochstetler Milling
419-368-0004; Fax: 419-994-4831
www.hochstetlermilling.net
Loudonville, OH 44842

Supplier of new barn timbers: oak up to 40 ft. long; planed & rough sawn; 2x6 & 1x6 tongue-&-groove knotty pine.
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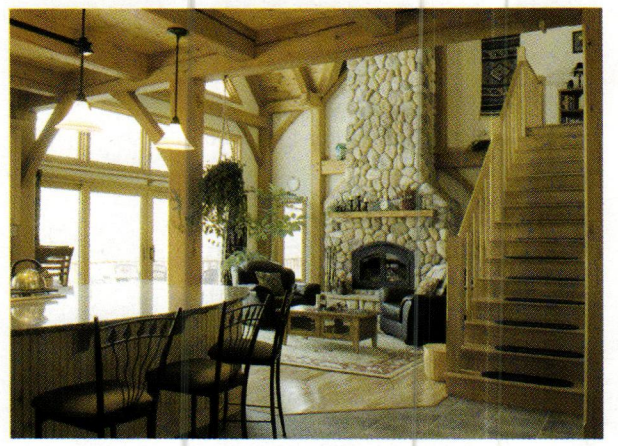
Liberty Head Post & Beam
802-434-2120; Fax: 802-434-4929
www.libertyheadpostandbeam.com
Huntington, VT 05462

Custom designer of timber-frame structures authentically joined in the Vermont tradition: historic renovation.
Write in No. 1233



Liberty Head Post & Beam custom designed the timber frame of this residence.

Maine Barn Co.
207-882-9945; Fax: 207-882-4247
www.mainebarncompany.com
Edgecomb, ME 04556

Manufacturer of timber frames: traditional mortise-&-tenon joinery; sunrooms, pool enclosures, garden sheds, storage buildings & barns; vacation homes, stables & boat storage.

Pace-Brown Company
502-243-9600; Fax: 502-243-4819
www.pacebrown.com
Crestwood, KY 40014

Designer of barns & timber frames: barn plans; antique & salvaged barns & timber frames; restoration contracting.

Pocopson Industries, Inc.
800-416-2818; Fax: 610-793-1381
www.timberworks.com
Pocopson, PA 19366

Supplier of precision-cut timber-frame components: timber trusses, hammer-beam trusses & more; engineer's certification for your state with each project.
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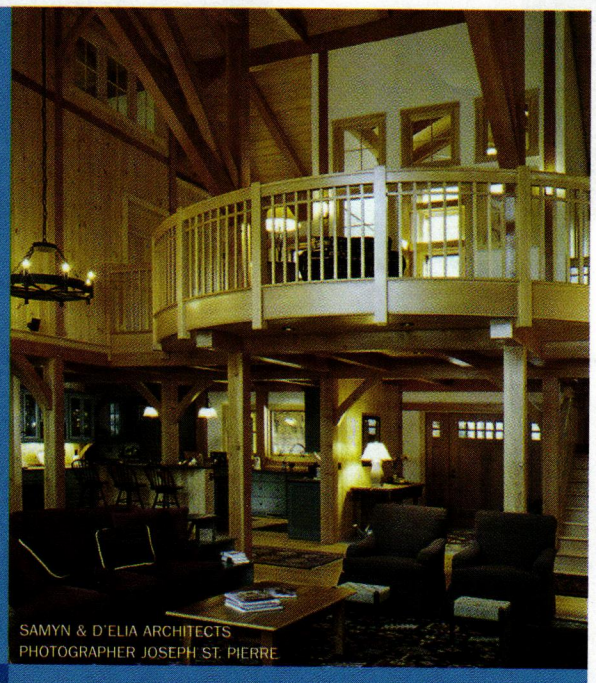

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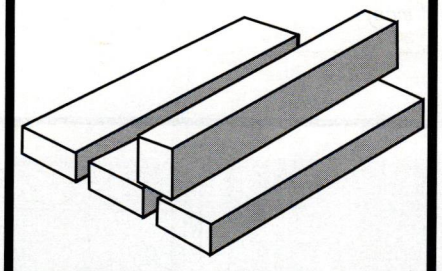

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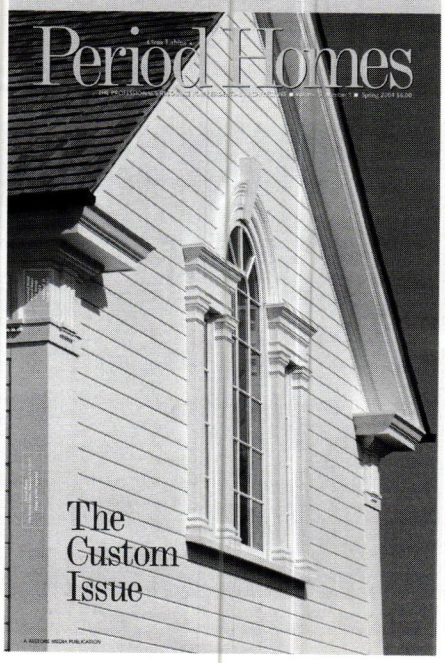

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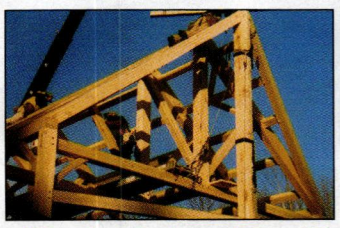

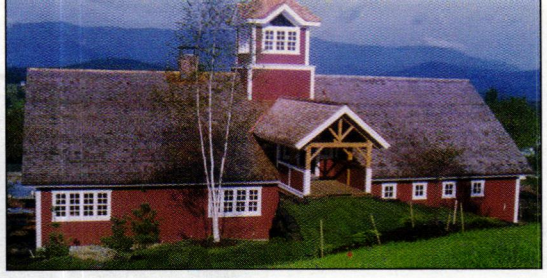

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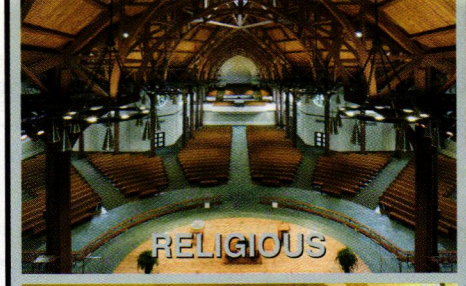

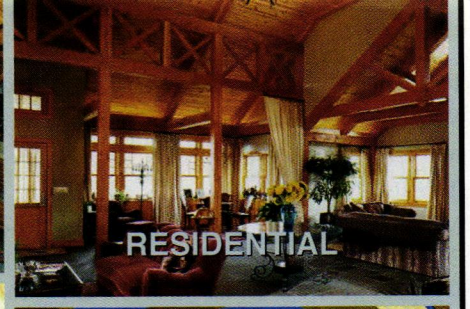

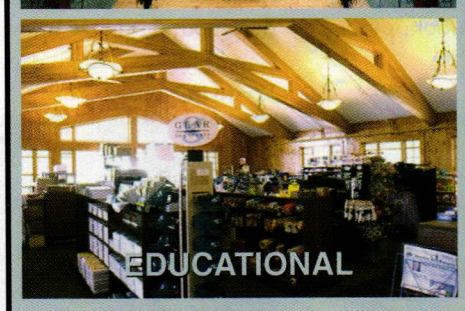

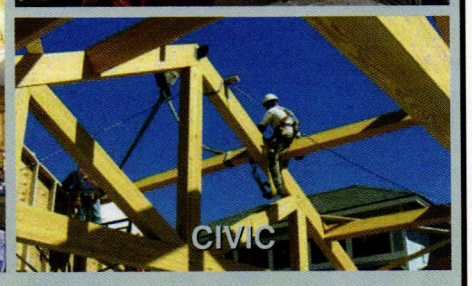

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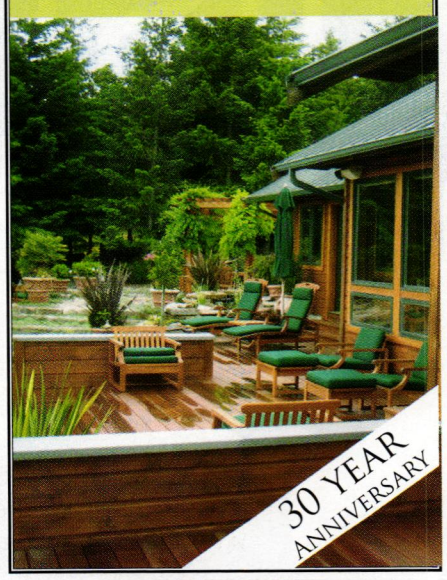

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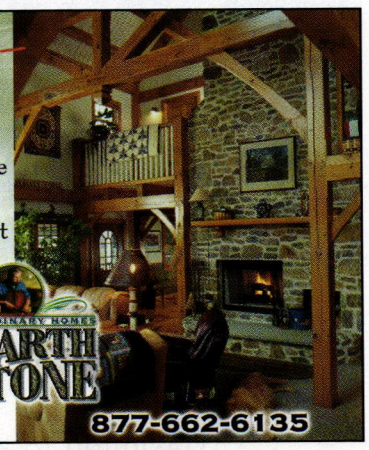

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800-471-8715; Fax: 401-783-4494
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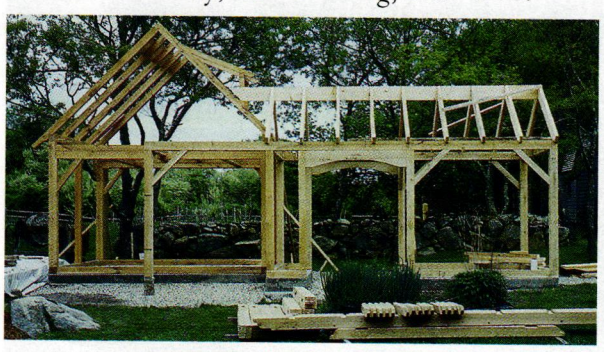

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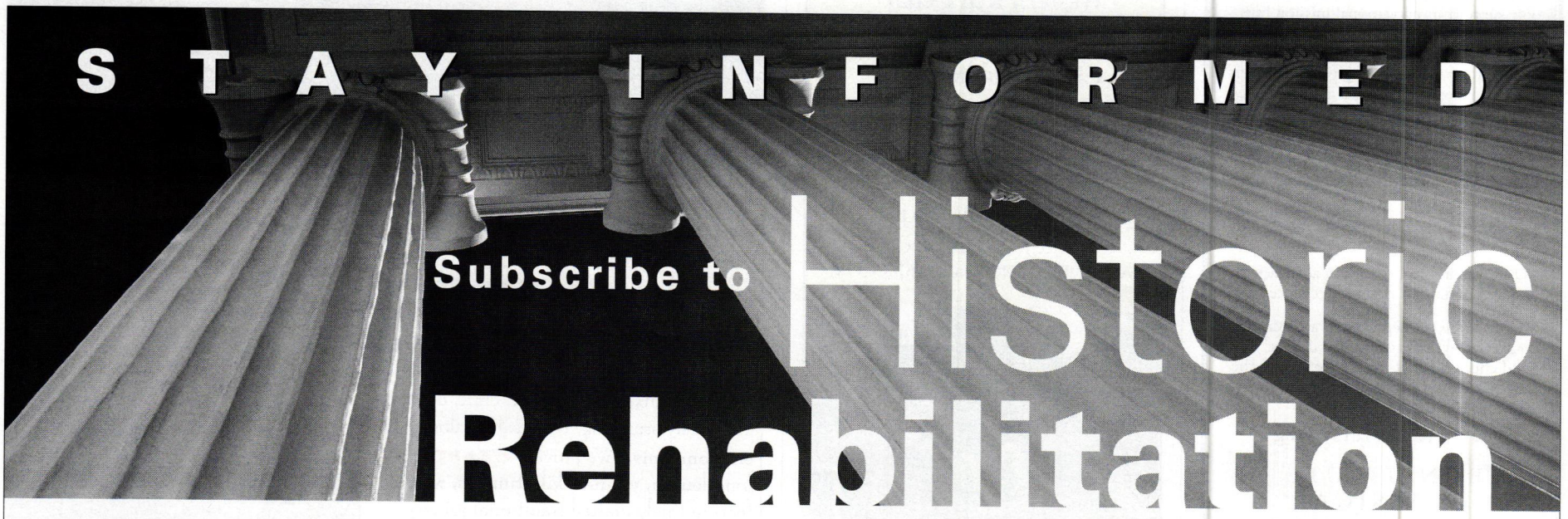

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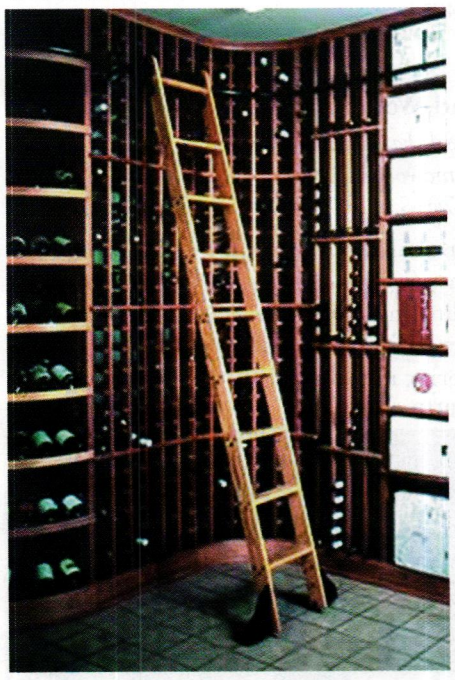

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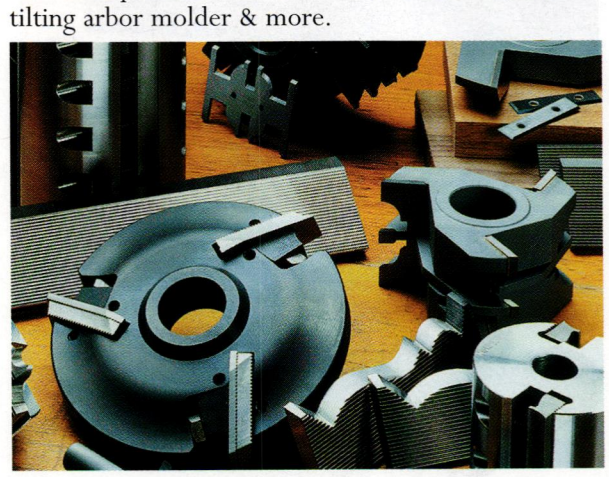

Charles G.G. Schmidt sells tooling for shapers, molders, planers, tenoners, saws and routers.

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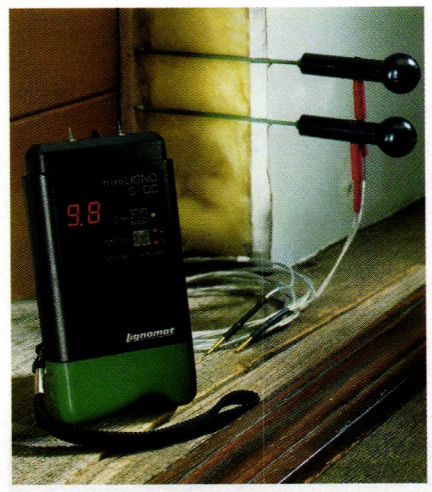
800-227-2105; Fax: 503-256-3844
www.lignomat.com
Portland, OR 97230

Manufacturer of hand-held wood-moisture meters: with or without pins; in-line moisture detector for wood-flooring manufacturers; wireless detectors for temperature, relative humidity & moisture.



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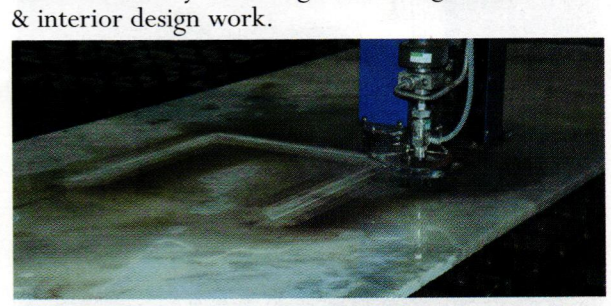

WARDJet's Z-Series water jet cuts a custom-made countertop. Photo: Steve Bowker

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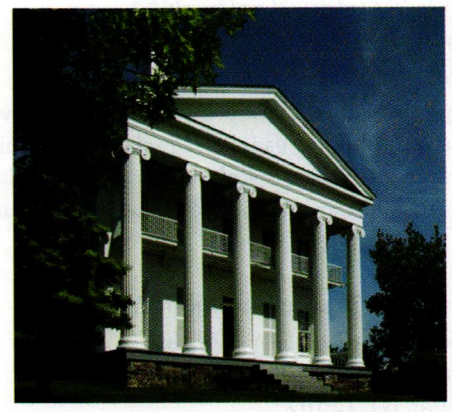

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www.adamsstair.com
Grayslake, IL 60030

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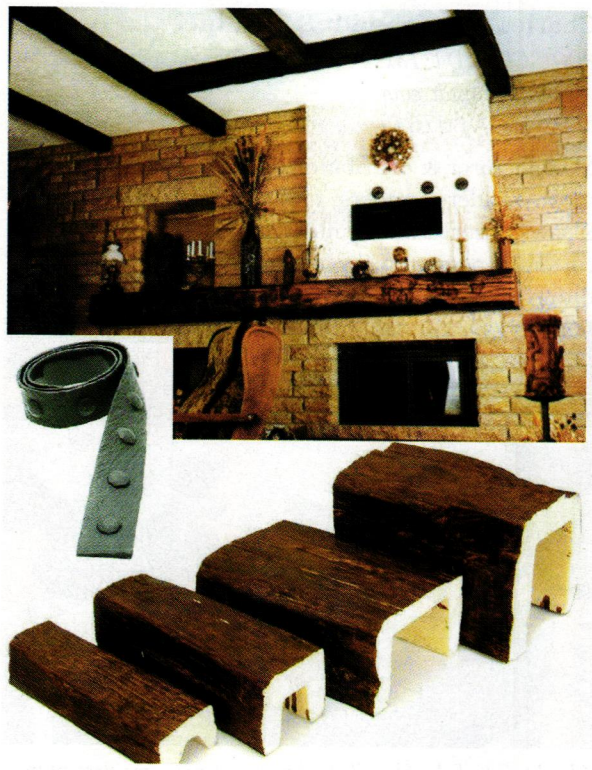

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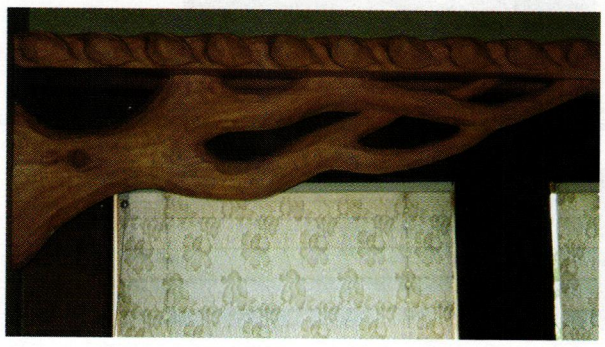

This carving was crafted by Bear Creek Lumber in yellow cedar.

Carlisle Wide Plank Floors
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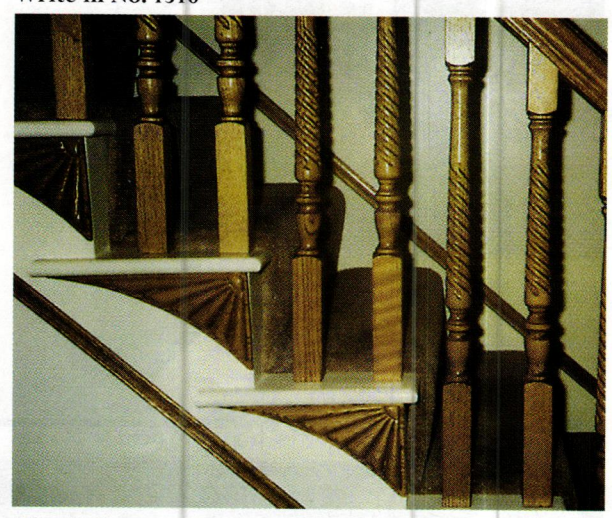

These balusters and stair-tread brackets are examples of the wide variety of architectural millwork fabricated in premium hardwoods by Cumberland Woodcraft.

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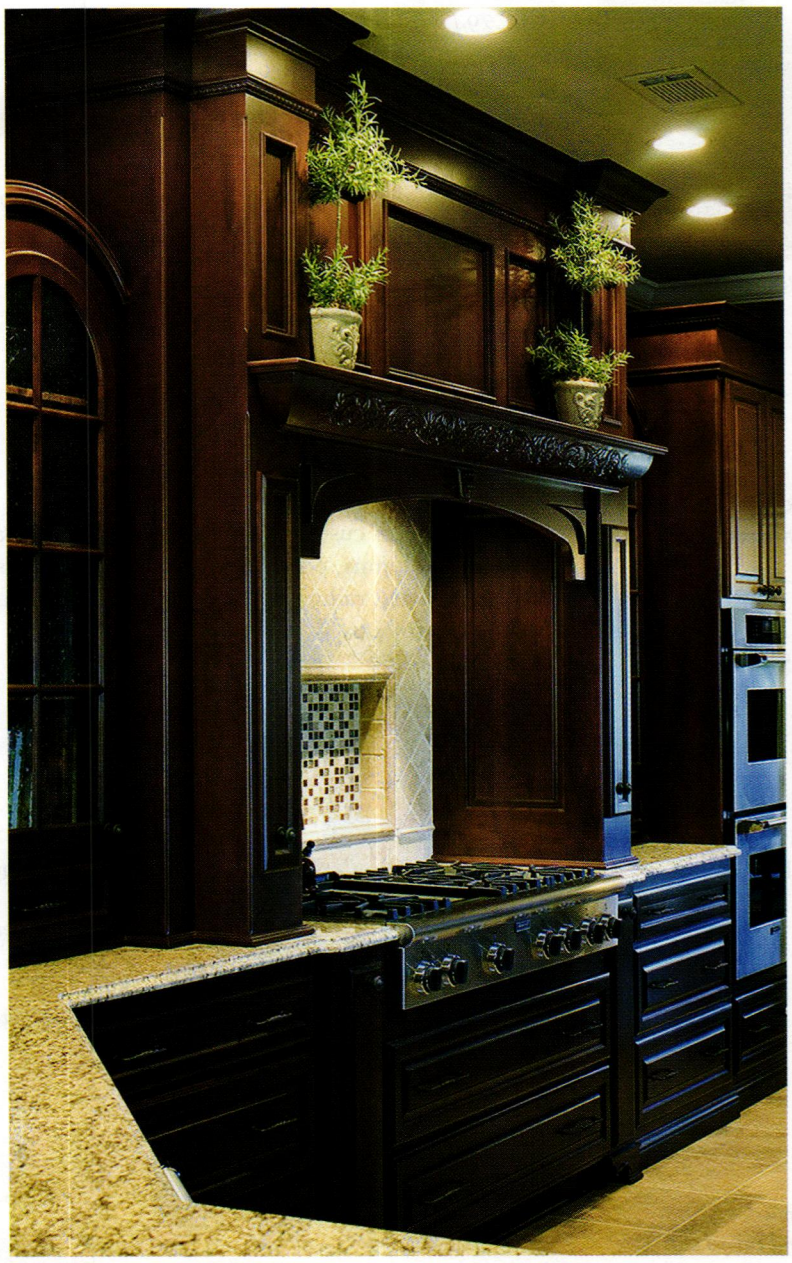

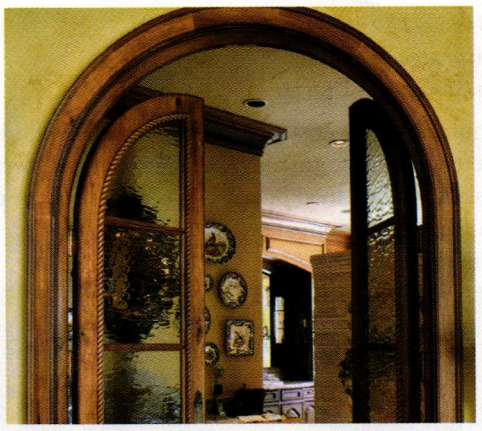

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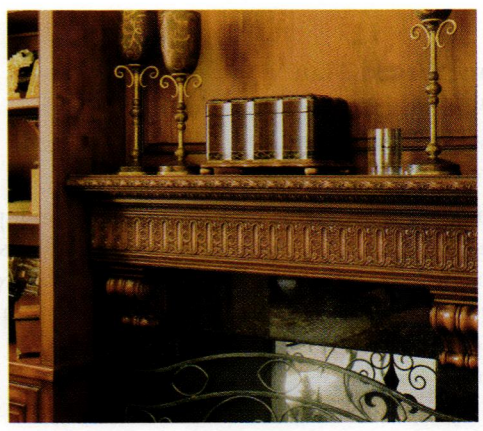

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Fagan Design manufactured fluted Roman Doric columns, matching pilasters and carved-wood moldings for this dining room.

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Historic Doors
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Historic Doors fabricated the millwork and paneling for this house.

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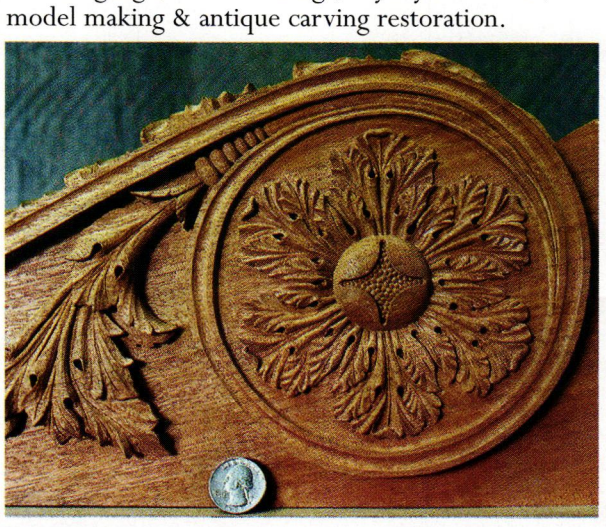

This hand-carved molding was custom made by Michael A. Dow, which creates architectural and ornamental pieces in any style and wood species.

Pacific Columns
800-294-1098; Fax: 714-630-4549
www.pacificcolumns.com
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Pagliacco Turning & Milling
415-488-4333; Fax: 415-488-9372
www.pagliacco.com
Woodacre, CA 94973

Manufacturer of custom & stock wood turnings & millwork: columns, porch posts, balusters, newels, finials, brackets, railings & more; historic restoration & custom projects.
Write in No. 7070

Pagliacco manufactured the wood components for this stair railing and balustrade system.

Passaic Millwork, Moulding & Stair, Inc.
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www.passaicmillwork.com
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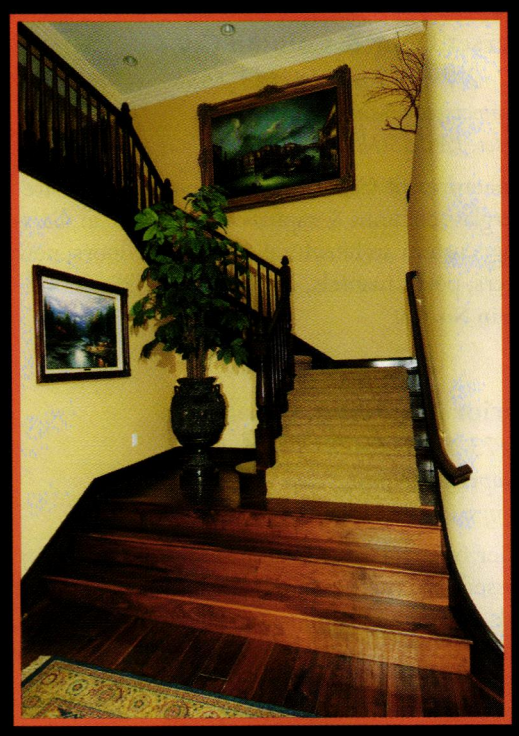

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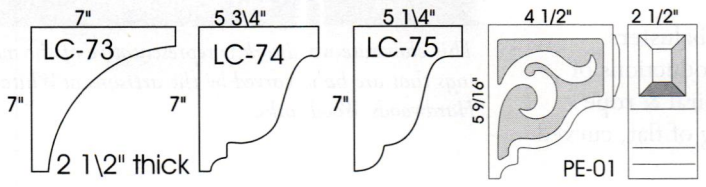
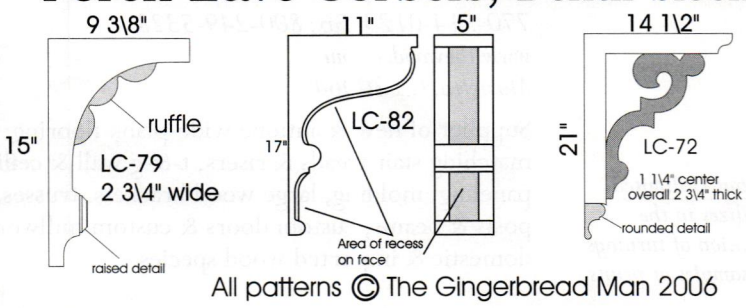
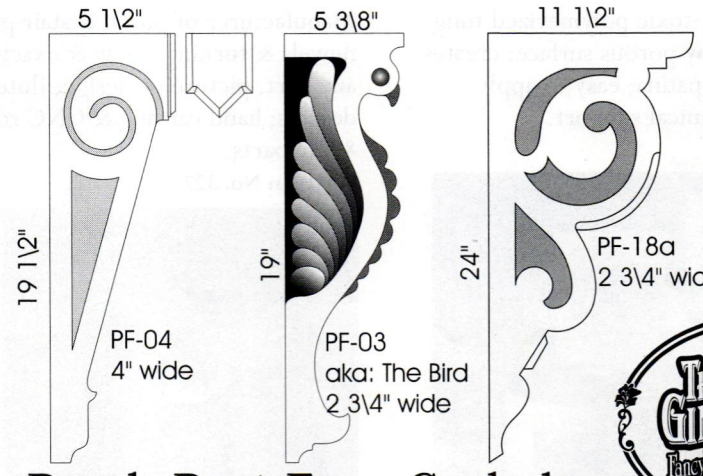


Porch Eave Corbels, Dentil blocks



All patterns © The Gingerbread Man 2006



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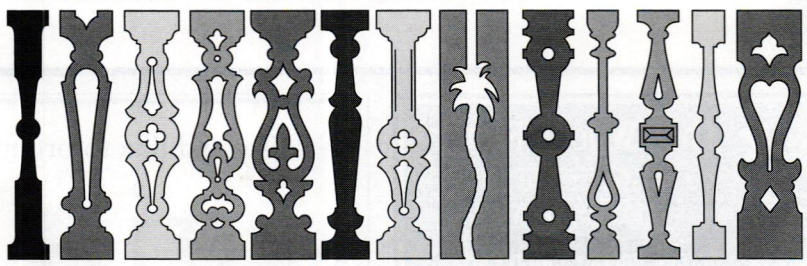

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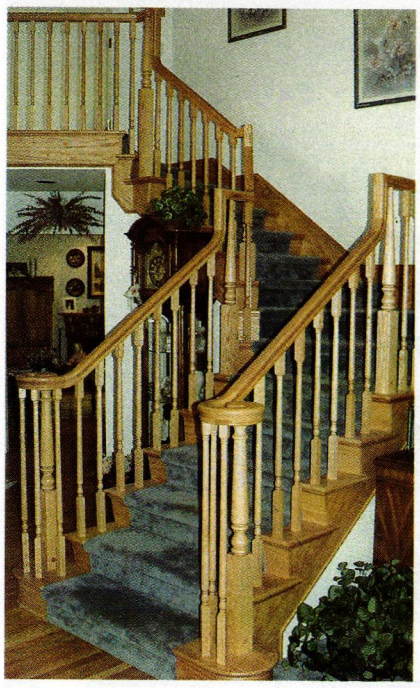

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www.turningsunlimited.com
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Turnings Unlimited specializes in the replication of turnings from samples or prints.

Vintage Woodworks

903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
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800-558-0119; Fax: 479-444-0406
www.mouldings.com
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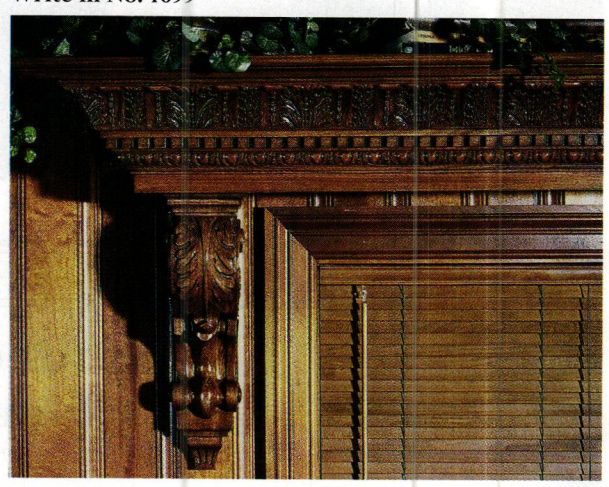

This elaborate woodwork is representative of the many moldings that are hand carved by the artisans at White River Hardwoods-Woodworks.

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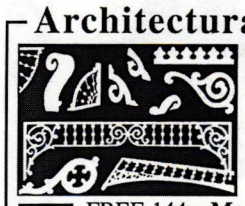

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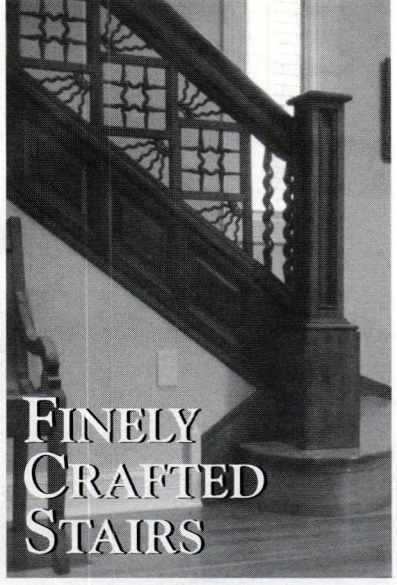

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Goodhue's Universal Genius

Bertram Goodhue: His Life and Residential Architecture

by Romy Wyllie

W.W. Norton & Co., Inc., New York, NY; 2007

224 pp.; hardcover; 91 color and 149 b&w illus.; $60

ISBN 978-0-393-73219-1

Reviewed by Eve M. Kahn

At a banker's estate in Scarborough, NY, Goodhue created a proto-cubist house out of Manhattan schist. Despite a devastating 1947 fire, the house is intact, and the current owner is restoring its paneled rooms based on a 1920 article in *House Beautiful*. *All photos: Romy Wyllie*

How many architects, after their firm partnerships split up bitterly, get eulogized thus by an ex-partner: "He had a creative imagination, exquisite in the beauty of its manifestations, sometimes elflike in its fantasy, that actually left one breathless...He was an almost universal genius"?

That was how Bertram Grosvenor Goodhue (1869-1924) was portrayed in a 1936 memoir by his ex-partner, Ralph Adams Cram. Goodhue inspired similar rapturous loyalty in his employees – as one staffer wrote after Goodhue's death, "To know that his men were happy in their work was of great importance to him because he knew that out of happiness would come the best they had to give."

But the architect had a dark side, too, as Pasadena-based interior designer/historian Romy Wyllie thoroughly documents in this monograph. "I have attempted to discover the man behind the drafting board," she writes; he was notoriously moody, neurasthenic, "unnecessarily outspoken and high-handed," with a "tendency to cling to his own opinions and upset clients."

She has focused her chiaroscuro book on his houses, since they received scant attention in the only other recent monograph on Goodhue, a 1983 volume by historian Richard Oliver. But Goodhue is not known for residential architecture. He produced only two-dozen houses, clubhouses or apartment blocks, and did not much enjoy catering to wealthy homeowners – he wryly called his best residential patrons "very multimillionarish clients." He preferred, and was famous for, designing churches, campuses and public buildings in Gothic, Tudor, Mediterranean Revival or Art Deco veins. Wyllie has attempted, with mixed success, to chronicle Goodhue's life while comparing his rather obscure, sometimes halfhearted residences to his ecclesiastical or institutional blockbusters.

Wyllie has pored through "previously unknown family archives," she notes, and has skillfully fleshed out past historians' biographical coverage of Goodhue. She describes his blueblood ancestry (he descended from a "Master of the Hounds to William the Conqueror" and a Revolutionary War hero) and genteelly impoverished childhood on a Pomfret, CT, farm. His literary, artistic mother home-schooled her three sons, and often let Bertram indulge in what he later called "the habit of sitting on the floor in the library in Pomfret and reading everything I could get my hands on." As a teenager he tried boarding school for a year or two but, as a classmate later recalled, Goodhue "spent most of this time, when in the school room, drawing caricatures of his school mates, and fancy pictures." At age 15, he began a seven-year stint at Renwick, Aspinwall & Russell, a Manhattan architecture firm specializing in Gothic Revival churches, first as an apprentice and then as a draftsman renowned for pen-and-ink virtuosity.

Goodhue's professional trajectory from there was steady, impressive, although not quite meteoric. By 1892, he was a name partner at Ralph Adams Cram's Boston, MA-based firm while freelancing prolifically as a book illustrator and typographer (he invented the still-popular Cheltenham font). In 1903, he founded Cram's New York office and, after years of frustration with Cram's frequent hogging of credit, debuted a solo practice in 1914. He was busier than ever with nationwide commissions when he died of angina, five days short of his 55th birthday.

Wyllie mixes glimpses of the architect's icons – the Gothic spires of West Point, the tiled domes of St. Bartholomew's Church in Manhattan and the Nebraska State Capitol and the austere ziggurat of Los Angeles's Public Library – with in-depth analysis of their domestic cousins. For a dilettantish railroad heir in Montecito, CA, Goodhue built a Persian-flavored stuccoed villa with Classical murals across its vaulted ceilings. For a hydroelectric power tycoon on the Gold Coast of Long Island, Goodhue created an Anglophilic compound of fieldstone gables, leaded-glass casements and woodwork carved from trees felled in Sherwood Forest. Wyllie not only supplies floor plans and lists Goodhue's design precedents, but she also notes the construction budgets (up to $3 million, including landscaping by Frederick Law Olmsted, Jr., and John Charles Olmsted, both of Brookline, MA) and the houses' fates over the decades. Goodhue's two-dozen residences, it turns out, have an astonishing 80-percent survival rate. Some of the grander ones have been well-preserved as Catholic retreats. For the few that have suffered fires or disfiguring remodels, Wyllie tells of current owners who are devotedly bringing back lost ceiling timbers or herringbone brickwork or tiers of garden fountains. The book comes with about 70 color photographs of extant buildings, most of which Wyllie herself diligently traveled to photograph. It's a healthy quantity of color, especially for a Norton monograph, and the plates are meticulously cross-referenced in the text.

Above: For a dilettantish railroad heir, Bertram Grosvenor Goodhue designed a colonnaded villa in Montecito, CA, with Persian-inspired azure pools.

Left: Classical murals fill the villa's vaulted dining-room ceiling.

The book's only flaw is Wyllie's prose style; she repeats herself, reminding readers again and again of the "intensely creative" Goodhue, Goodhue's "creative brilliance" and "creative intensity" and his "exceptional rendering skills" and "special skill in delineation." She also keeps drawing a highly debatable conclusion: she's convinced that had Goodhue lived longer, he would have veered Modernist "in his own search for a new architectural language." Certainly his work became less ornamented late in his career, just like the mid-20th-century buildings by his contemporaries Delano & Aldrich or the successor partners of McKim, Mead & White.

But it's hard to share Wyllie's view that Goodhue was actually a maverick, always chafing at the traditional styles imposed by his clients' tastes. She states that he was bent on "establishing unequivocally an architectural style devoid of historicism" and trying to "cast off the bonds of the past." If that's the case, however, why did his late work abound in colonnades, domes, pilasters topped in statuary, crisscrossing window grilles and carved or mosaic sunbursts? He was clearly still speaking the Classical language, just its more spartan dialects. As he wrote to a former staffer in 1918, "due to the passage of years no doubt – I'm getting more and more classical myself."

Too bad tradition-inspired architects like Goodhue "will not be the subject of more than one monograph in any one or two generations," as Domiane Forte wrote in a recent issue of *Traditional Building*. Tell the Ph.D. students you know in architectural history programs to consider gearing up for a comprehensive, photo-laden Goodhue monograph in the 2010s sometime. It would ideally include some of Wyllie's well-researched house profiles and biographical essays, along with some lively counterarguments from scholars more open to varieties of Classicism. ■

In Addition

New Rooms for Old Houses: Beautiful Additions for the Traditional Home

by Frank Shirley

The Taunton Press, Inc., Newtown, CT: 2007

272 pages; hardcover; 300 full-color photographs and 35 drawings; $40

ISBN 978-1-56158-885-5

Reviewed by Nicole V. Gagné

The creation of additions has inevitably been a source of controversy for old-house lovers. Some take the high road when it comes to guarding the integrity of historic architectural fabric. The National Park Service, for instance, established a strict guideline regarding the old buildings within its jurisdiction: "New design [of additions] should always be clearly differentiated so that the addition does not appear to be part of the historic resource." Alas, this principle gets applied to too many old buildings, commercial or residential, and the results have usually been fairly calamitous, a mishmash of styles that compete with each other and generate a disjointed and unsettling experience. Such an atmosphere is the ruin of many a residence – a place where people generally want to feel that they're not just sheltered, but that they also dwell in a certain serenity that bespeaks something about themselves, along with the house's individual architectural history. And as families grow, as more people work from home, and as kitchens and bathrooms get continually updated and expanded, the need for quality additions to old houses becomes ever greater.

A welcome response to that need is a recent Taunton Press publication, *New Rooms for Old Houses: Beautiful Additions for the Traditional Home*, written by Frank Shirley. A Massachusetts-based architect who is also the Boston Society of Architects' appointed member to the Cambridge Historical Commission, Shirley has traversed the country examining intelligent and appropriate additions to a range of vintage house styles. The result is a first-rate work of architectural history that is an intelligent philosophical tract as well as a useful collection of hands-on information. A further bonus is the generous amount of case histories in *New Rooms for Old Houses*, making the book a superb reference tool for those interested in the interior design of vintage homes, be they professionals or homeowners. It is also a handsome addition to the coffee table, thanks to some 300 color photographs of old houses and their interiors, taken by photographer Randy O'Rourke.

Shirley lays his cards on the table in the introduction, where he insists that the guiding principle is the achievement of harmony: "For an addition to an old house to work, it must be in harmony with the original structure." He cites four cornerstones in arriving at harmony: balance between old and new ("achieved through the proper placement and sizing of your addition"); maintaining the distinction between public and private areas (people usually expand the informal areas, and so additions "most often belong at the side near the rear or off the rear of the original structure"); transitions where the house and addition meet ("they should avoid introducing new design features, and be sized modestly"); and materials ("simply copying from the original structure has its pitfalls," as the quality and nature of materials usually varies between formal to informal spaces).

The cased opening (foreground) original to this American Foursquare is aligned with a new matching cased opening that looks out onto the expanded family room and screened porch, which form part of the addition to this Washington, DC, residence. That stylistic reiteration serves to ease the transition between the two spaces. Note also the broadness of the opening, intended to facilitate traffic between the spaces. *All photos: Randy O'Rourke*

These cornerstones are the basis of Shirley's text, and in four substantial chapters he takes each idea and runs with it. The opening section on balance examines principles of proportion as well as symmetry and asymmetry, and looks at four success stories, in French Colonial, Shingle, Spanish Colonial Revival and British Arts and Crafts styles. His chapter on public and private spaces within the house surveys the changing intentions behind room design over the years, with special attention paid to such increasingly important issues as adding more light to the house and selecting appropriate materials for private and public areas. Case histories here are American Foursquare, Federal, Cape Cod Revival and Prairie Style homes.

Shirley's account of transitioning from old to new spaces falls into two parts: "The Exterior" emphasizes telescoping wings, connectors and roof lines; "The Interior" looks at the selection of transition points and the design of doors and portals. The examples in this section are in the Greek Revival, Georgian and Queen Anne styles. The final chapter, which focuses on materials, is also divided into surveys of exteriors and interiors: The former covers materials for walls (shingles, clapboard, shiplap and board and batten, brick, stone, mortar, stucco and adobe) and roofs (wood, slate and metal). The latter survey covers walls (plaster) and floors (wood and tile), plus hardware, lighting and cabinetry. The final case histories are Tudor Revival, Colonial, Carpenter Gothic and Federal houses.

Other welcome and informative features of *New Rooms for Old Houses* are an architectural glossary and an array of running sidebars on various themes: The "Old House Style" sidebars describe details of the different architectural styles in the case histories; "About the House" covers a range of topics, from zoning restrictions, old vs. new windows, paint and air conditioning to such conceptual fundamentals as the golden mean and the orders of Greek architecture; "The Art of Craft" includes cupolas and monitors, replicating a gutter and downspout, stone walls and making a straight wall curve. Even more fun is to be had with Shirley's merciless "Train Wrecks" sidebars, a miniature rogues gallery of mismatched brickwork and mangled rooflines, illustrating what not to do when making an addition.

Shirley begins his book by assuring his readers, "You will learn how to approach expanding your home so that the beauty that originally drew you to it is not only preserved but also enhanced." That's a fairly tall order for a book to fill, but *New Rooms for Old Houses* does the job with lucidity, expertise and practicality. ■

Built from stock plans in 1906, this Queen Anne in Lincoln, MA, was added to almost 100 years later. To make the addition appear smaller than the original structure, it was located at the rear of the house, given a more narrow design and set back from the corners where it meets the older house. The architect took shrewd advantage of the slope of the site by designing the first floor of the addition with three levels that follow the landscape.

The Gold Coast

North Shore Long Island: Country Houses, 1890-1950

by Paul J. Mateyunas

Acanthus Press, New York, NY; 2007

368 pp.; hardcover; more than 400 photographs and floor plans; $80

ISBN 978-0-926494-37-4

Reviewed by Anne Walker

Pembroke, designed by New York City-based architect Charles P. H. Gilbert, was originally owned by Captain Joseph R. DeLamar. The 82-room mansion, set on the water, included a monumental glass conservatory considered the largest in the world.

At the turn of the 20th century, the rolling hills of Long Island's North Shore set the stage for some of the most splendid country houses ever built. With levels of private wealth at a peak, the moneyed set lavished incredible fortunes on their suburban estates, transforming the shoreline into a playground or Gold Coast, as it came to be known. As country clubs, sprawling mansions, elaborate tennis-court buildings, private chapels, stable groupings and boathouses designed in a myriad of styles sprang up, the North Shore grew into what was once described by a resident as "one of the most delightful and unusual suburbs in any part of the United States." *North Shore Long Island: Country Houses, 1890-1950*, speaks of the halcyon days that produced the area's illustrious estates, which, as author Paul J. Mateyunas notes, arrived with the "spontaneity of a prairie wildfire" that "burned brightly and hotly for a brief time." Embedded in the landscape of the storied coastline, the country houses of the North Shore are an imprint of a glorious bygone era in which imagination reigned and architectural integrity prevailed.

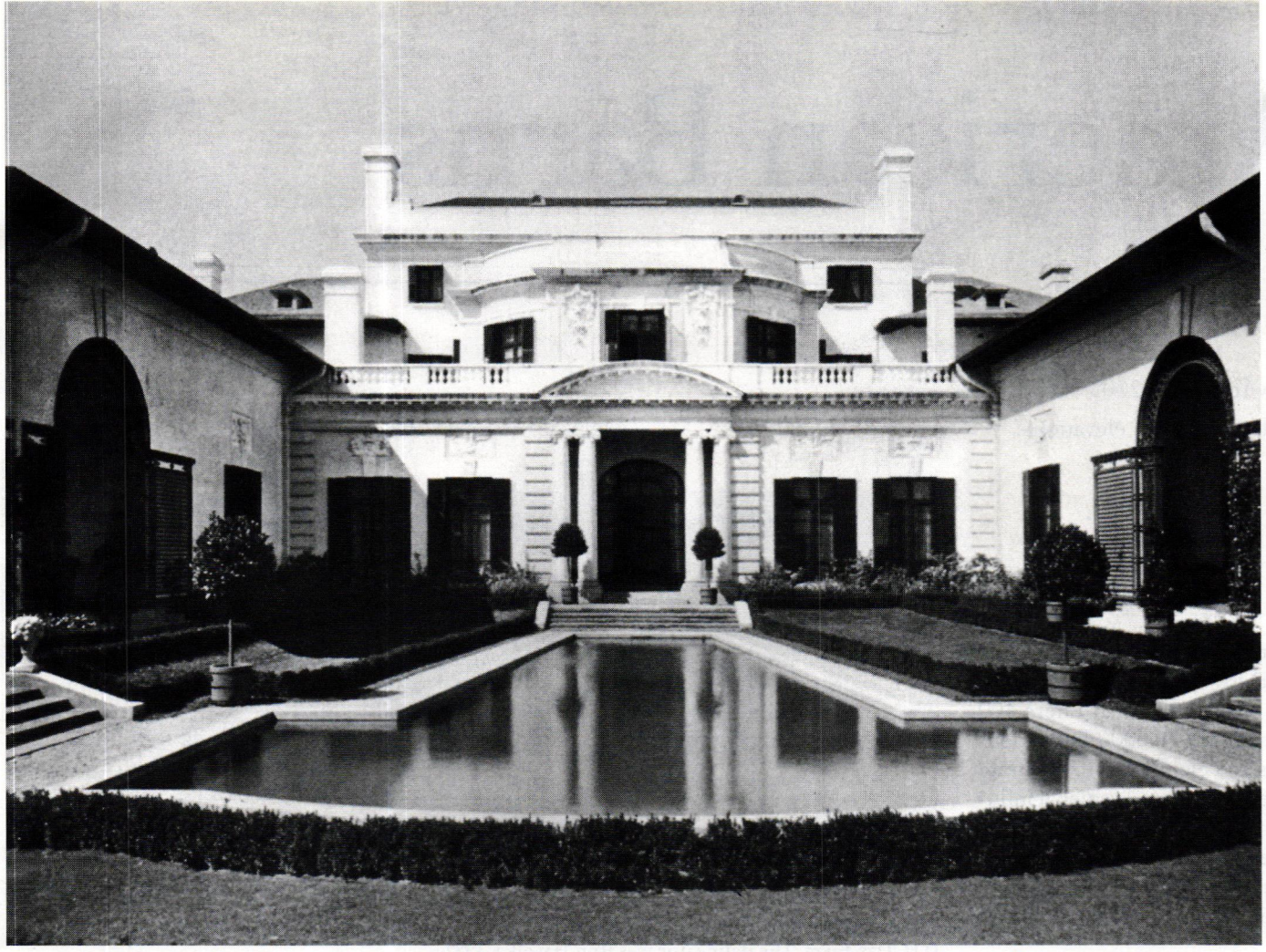
Mateyunas is well placed to capture the stunning and intriguing beauty of the North Shore: Over a period of six years, he worked on restoring Fairleigh, a 48-room house in Muttontown, originally commissioned by Standard Oil heir George S. Brewster. As a native of the area, Mateyunas fulfills his lifelong fascination with the North Shore's architecture by writing this book, illuminating its pages with his clear and pervasive appreciation for the subject matter. With more than 400 historic photographs, floor plans, landscape plans and extensively written descriptions, the book takes readers through roughly 40 exceptional properties, designed by some of the period's leading firms. Delano & Aldrich, Warren & Wetmore, Carrère & Hastings, Harrie T. Lindeberg, McKim, Mead & White, Hunt & Hunt, Wilson Eyre, Guy Lowell, Ogden Codman and W. Wells Bosworth all feature. The book also includes a portfolio of 45 additional residences in the appendix. Detailed biographies of the architects, the majority of whom studied in Paris, describe other projects they executed on Long Island and beyond. This group of Beaux Arts-trained practitioners had a solid command of Classical precedent and European styles with which to spin an American style well suited to the Gilded Age in which they were working. Together, they produced an extraordinary collection of homes on Long Island modeled after Georgian mansions, Cotswold-style cottages and French châteaux so inspired they were almost indistinguishable from the Château des Thons, an actual Louis XIV villa moved from France and reconstructed in Upper Brookville in 1927.

Among the properties included in the book are some of the North Shore's most celebrated estates, such as Delano & Aldrich's Oheka in Cold Spring Harbor for financier Otto Kahn – the second largest house ever built in the United States; John Russell Pope's residential enclave, Caumsett, in Lloyd's Neck for Marshall Field III; and John S. Phipps' Westbury House, now operated as a non-profit foundation and museum, Westbury Gardens. At the same time, Mateyunas happily includes smaller and less well-known properties that are no less interesting architecturally, such as Delano & Aldrich's stylish, flat-roofed Little Ipswich for interior designer Ruby Ross Wood and her husband in Woodbury and architect H. Pleasants Pennington's Hedgerow, a charming villa intended as part of a community of low-maintenance houses abutting the Piping Rock Club.

The book strikes a nice balance between past and present, including extant properties, both privately owned and adaptively reused, and sadly lost houses, such as Paul Pennoyer's Tudor home, Round Bush, in Locust

Above: For interior designer Ruby Ross Wood and her husband Chalmers Wood, Delano & Aldrich of New York City designed Little Ipswich in Woodbury, a stylish flat-roofed house inspired by Greek Revival precedent.

Left: Nicholas F. and Genevieve Garvan Brady's house, Inisfada, in Manhasset contained a 29x87-ft. hall vaulted with English oak trusses.



Herman B. Duryea's palazzo, Knole, in Old Westbury was designed by Thomas Hastings of New York City-based Carrère & Hastings. It is one of the few great houses still used as a private residence.

Valley and the Fergusons' Mediterranean castle, The Monastery, on Hunt-ington Harbor, once furnished with rare art and antiques, including two 13th-century lion sculptures attributed to the Italian artist Guglialino. While the selection of houses produces a remarkable architectural array, some of the North Shore's most magnificent houses, such as the monumental Harbor Hill, designed by McKim, Mead & White for Clarence MacKay with outbuildings by Warren & Wetmore, and C.P.H. Gilbert's Meudon for William Guthrie in Lattingtown, are conspicuously absent.

Although Mateyunas' detailed histories of each property remind us just how many exemplary designs have fallen victim to the wrecking ball, they also recount stories of preservation success. While more than two-thirds of the area's great historic houses are now gone, many have been saved, sympathetically reused for a variety of purposes, and continue to be privately owned, such as Knole, Thomas Hastings' masterpiece for Herman B. Duryea in Old Westbury. In some cases, they are still owned by the families who built them. Well researched with many anecdotal tales gathered from the descendants of the original owners, Mateyunas gives the estates a human dimension, allowing readers to glimpse the world they once were and, for a lucky few, still are. Readers gain something of an insider's view from the beautiful archival photographs, many of which were culled from private collections, including Mateyunas' own, and are for the first time being published.

It is primarily through the book's abundant imagery, rather than the text, that the architectural creativity of the period leading up to the Depression is conveyed. Mateyunas' well-chosen photographs reveal just how inventive the de-signs for these spacious suburban enclaves could be. Chel-sea, the Benjamin Moore estate in Muttontown, displays one architect's approach as he interpreted the houses of the Yangtze River and the farmhouses of Provence to produce for his clients a white stucco house with a corner *tourelle* surrounded by a moat on two sides. Perched over the water on Sand's Point, Alva Vanderbilt Belmont's castle, Beacon Towers – a Gothic interpretation – exhibits a different de-signer's more fantastical design method. Interiors, as illustrated, could be as awe-inspiring as the Great Hall at Inisfada, the Brady house in Manhasset, or as unique as the diminutive front hall at Little Ipswich crowned with murals inspired by palazzos in Mantua. Well laid out gardens and ancillary buildings ranging from sports structures and airplane hangars to pavilions, private chapels and conservatories, such as Captain Joseph DeLamar's monumental glass structure at Pembroke, were carried out with just as much zeal – if not more so – as the main house. And although the Depression and the war years may have diminished the over-the-top indulgence of the early 1900s, they did not dampen the spirit of the coterie of architects working on the North Shore. Mateyunas creates another layer of interest to the book by including several delightful and unexpected designs, such as Louis Greenleaf Adams' Erchless (1931-35) for Howard Phipps and Wyeth & King's stripped pavilion for Evelyn Marshall Field Suarez (1952), designed after the pivotal year of 1929.

North Shore Long Island: Country Houses, 1890-1950, is a testament to the skill and imagination of the savvy group of Beaux Arts-trained architects who gave rise to the rich architectural heritage of the area. As Mateyunas suggests, they were just as responsible as their wealthy and sophisticated clientele for shaping the evocative world that was the Gold Coast. And while its luster may have faded, the houses stand as one of the last vestiges of that magical moment in history; their enchanted beauty makes us stop to wonder and dream. ■

Anne Walker is an architect who specializes in historic preservation at Peter Pennoyer Architects in New York City. Walker and Peter Pennoyer have co-authored a number of books, including The Architecture of Warren & Wetmore *(W.W. Norton, 2006) and* The Architecture of Delano & Aldrich *(W.W. Norton, 2003).*

Alva Vanderbilt Belmont's house, Beacon Towers, a fantasy-like derivation of Europe's Gothic tradition, is said to be the inspiration for Gatsby's mansion in F. Scott Fitzgerald's *The Great Gatsby*.

American Barns

Barns

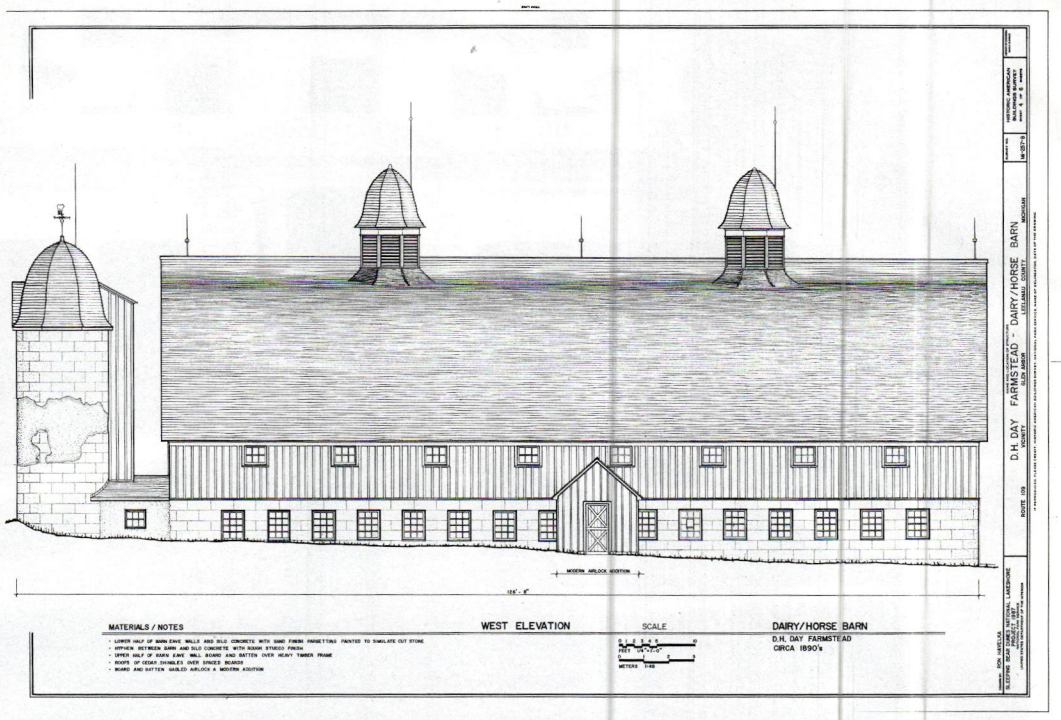
by John Michael Vlach

W.W. Norton & Company, New York, NY; 2003

400 pp.; 800+ b&w photographs, plans and elevations; CD-ROM; $75

ISBN 0-393-73086-7

Reviewed by Martha McDonald



This west elevation shows an example of a large dairy horse barn in Glen Arbor, MI, the D.H. Day Farm. The delineator was Ron Havelka, 1987.

Latest in the Norton/Library of Congress Visual Sourcebooks in Architecture, Design & Engineering series, John Michael Vlach's *Barns* is a *tour de force*. It offers 400 pages of information, along with almost 1,000 illustrations (black-and-white photographs, plans and elevations) to illustrate the different types of barns, their uses, history and regional influences. Norton has teamed up with the Library of Congress to launch the series, which also includes *Lighthouses* and *Bridges* (see *Traditional Building*, October 2007, page 162). Like the others in the series, *Barns* includes a companion CD-ROM containing all of the images.

The book is divided into an introduction, "Barns Across America," followed by nine chapters organized by geographic regions: "New England," "Shaker Communities," "The Mid-Atlantic," "The Lowland South," "The Upland South," "The Midwest," "The Southwest," "The West" and "The Far West." As described in the introduction, the chapters appear in chronological order of the development of the United States:

> While there is much that can be learned by browsing through these assembled images, the photographs and drawings in *Barns* are arranged in order to convey a particular story of movement across time and space. Barns serve here as physical evidence of the key stages in American settlement history and as markers of specific pathways followed during the process of transcontinental migration. The flow of images runs from the eighteenth century to the twentieth and from the East to the West.

Following the introduction, each chapter is subdivided according to appropriate barn types. For example, the chapter on the Midwest – which includes Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio and Wisconsin – includes sections on log barns, New England-influenced barns, Mid-Atlantic-influenced barns, transverse-crib barns, French barns, German barns, horse barns and stables and outbuildings. Each section includes a brief introduction followed by pages filled with photographs, floor plans and elevations.

Dorothea Lange took this photograph of a dairy barn in Yamhill County, OR, in 1939. It is a typical transverse-crib barn, a type "useful for dairy, ranch, and farming operations."

The "How to use this Book" page at the beginning explains the coding in the captions and the abbreviations. For example, P&P refers to Prints and Photographs Division while AFC is the American Folklife Center. It is interesting to note that the photographs were taken over a period of many years, starting in the 1930s, and many of them were taken by well-known photographers such as Dorothea Lange. Other photographers' names that appear often, representing photographs taken during several decades, include Jack E. Boucher, Russell Lee, Ben Shahn, Marion Post Wolcott, John Vachon, Jet Lowe and Carl Mydans.

The captions are a primary source of information throughout the book. Paired with black-and-white photographs that show the barns in various states of repair, the captions are usually brief, providing only basic information on the barn and the photographer, but they often also include a couple of sentences with information on the structure shown. For example, one caption in Chapter 8, "The West," states: "Barn near Escalante, Utah. April, 1936. Dorothea Lange, photographer."

Another, number 8-050, reads: "Front of Gunnarson farm barn, New Sweden, Bonneville, Idaho. Lon Johnson, photographer, 1994. The unusual addition to the front of this barn is a hay hood that was built all the way to ground. Usually enclosed hay hoods have front and side walls that reach down no more than a few feet."

The floor plans and elevations are also valuable sources of information. They are drawn to scale and are quite often very detailed. Again, the captions provide information on the delineator as well as the location of the structure itself.

Certain types of structures, such as three-bay barns and transverse-crib barns, appear frequently. Three-bay barns first appear in the New England chapter:

> The three-bay barn is composed of three primary sections: a central wagon passageway flanked by two storage areas. Usually symmetrical in form, one side was sometimes built larger than the other in order to better serve a more specialized function. The hay storage bay, for example, might be larger than the section outfitted with cattle or horse stalls. The cultural source for New England's three-bay barns is easily traced to the British Isles, where the form has been in continuous use since the Middle Ages.

Transverse-crib barns, according to the introduction, became the dominant type of barn in the U.S. In the chapter on the West, for example, it notes: "The transverse-crib barn, or one of its variants, thoroughly dominates the agricultural landscape of the West. This building was already a popular barn in the Midwestern heartland when the West was opened for settlement." The style was also popular in the Far West, an area where farms sometimes included wineries and fruit-packing sheds.

Barns surveys all types and sizes of farm structures in the U.S. They range from large barns to small log barns, chicken coops and other outbuildings. Most are working structures but many others seem to be abandoned or no longer in use. An extensive bibliography, glossary, index and numerous footnotes, 36 in the introduction alone, are helpful tools for navigating through the book. Also helpful are the numerous references to specific photographs in the text.

History and architecture buffs and scholars alike will find valuable information in this book, as would anyone with even a passing interest in American barns. The book could be read quickly, sweeping through the photographs and history of American barns, or more likely, it could be studied often, always providing some new detail or tidbit of information. ■

Calendar of Events

APT OFFSHORE CONFERENCE, November 3-7, 2007. The Association for Preservation Trades International will hold its 2007 conference at the Caribe Hilton in Puerta de Tierra, San Juan, Puerto Rico. Three workshops will be held from November 3-4, with the main conference taking place from November 4-7. Workshops include: Traditional Lime and Brick Dust Mortars for Restoration, Preservation of Wood in Historic Structures and Architectural Conservation. Social events will be held at numerous historic sites throughout Old San Juan. For details, visit www.apti.org.

NPI PRESERVATION SEMINARS, November 14-15, 2007. The National Preservation Institute will present "Preservation Maintenance: Understanding and Preserving Historic Buildings," on the effects of daily, monthly and annual maintenance activities, as well as the nature of historic building materials – how they age and why they fail. This seminar is offered in conjunction with "Historic Structures Reports: A Management Tool for Historic Properties." The latter will discuss the historic-structures report and emerging technologies, such as computer-aided facilities-management programs. Both will be held in downtown Greensboro, NC. For details and registration, go to www.npi.org.

SEMINAR ON REBUILDING EFFORTS IN NEW ORLEANS, LA, December 13-14, 2007. Building and Rebuilding Traditional Neighborhoods with Andrés Duany, sponsored by the Seaside Institute and Milling Benson Woodward LLP, is a two-day seminar that will focus on New Urbanism using New Orleans as a case study. Held at the New Orleans' Ritz Carlton, the seminar is geared toward both newcomers and experienced practitioners of the movement. For details and registration, go to www.theseasideinstitute.org or call 850-231-2421.

INTERNATIONAL BUILDERS' SHOW, February 13-16, 2008. The 2008 International Builders' Show, held in Orlando, FL, showcases the latest products and services of about 1,900 exhibitors. Almost 300 education sessions and programs will be offered. Visit www.buildersshow.com for more information.

AWI LIFELONG LEARNING FORUM, February 20-23, 2008. The Architectural Woodwork Institute will hold its Winter Career and Technology Education Forum in Jacksonville, FL. Following the patterns of Charlotte, NC, in 2006, and Dallas, TX, in 2007, seminars will focus on fundamental and advanced project management, estimating and more. Visit www.awinet.org for details.

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, March 12-15, 2008. The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be held at the Hynes Convention Center in Boston, MA. The conference includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

NATIONAL GREEN BUILDING CONFERENCE, May 11-13, 2008. The National Association of Home Builders will hold its national conference, targeted to green building for the residential building industry, in New Orleans, LA. The conference will offer educational seminars, plus the chance to network with designers and suppliers. Builders, developers, land planners, product manufacturers, suppliers, architects and designers are encouraged to attend. Visit www.nahb.org/greenbuildingconference for details.

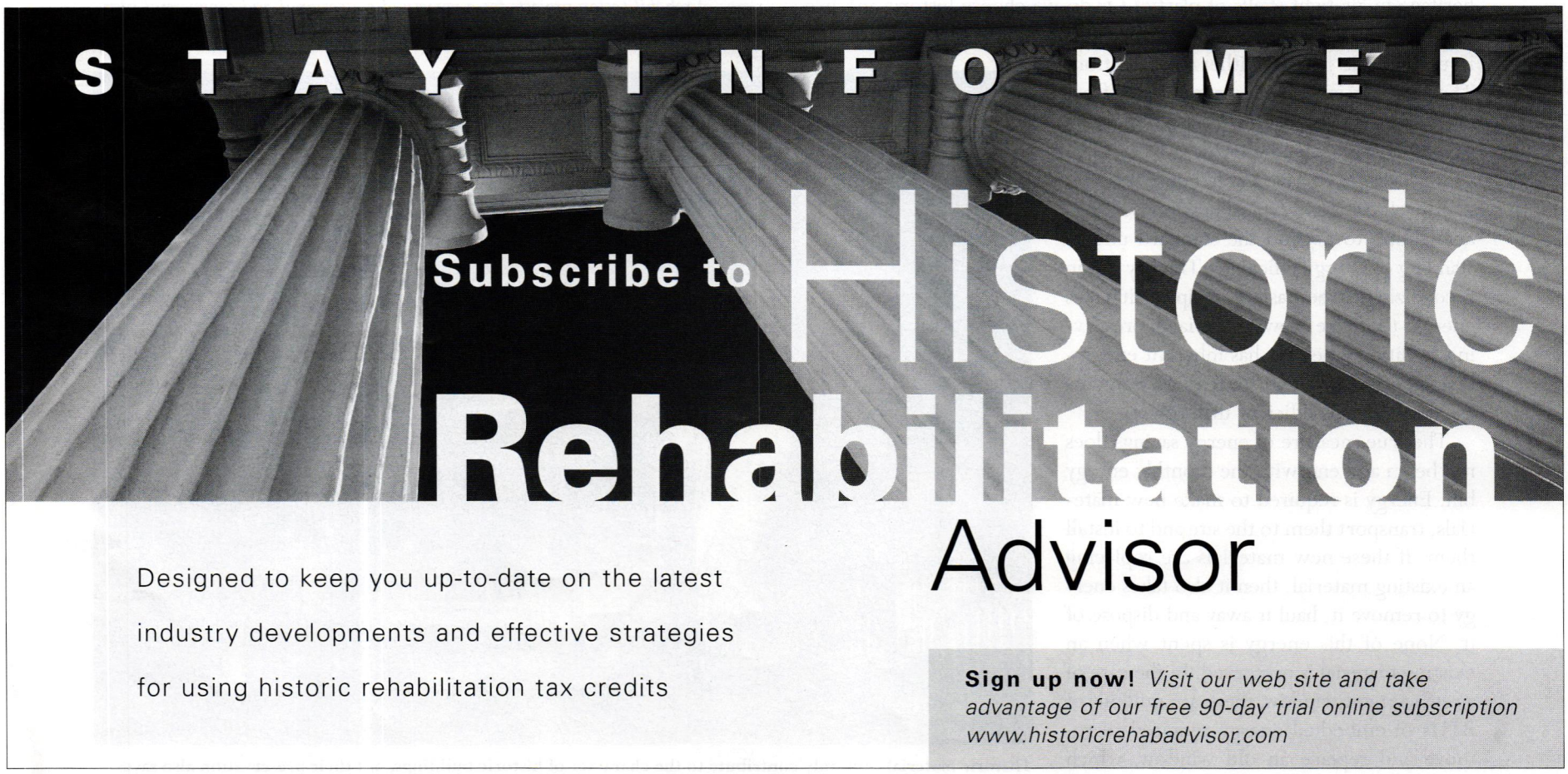
CLASSICAL ARCHITECTURE COURSES, TOURS & PROGRAMS. The Institute of Classical Architecture & Classical America offers an extensive national and international program of lectures, study tours, courses, salons and programs. Continuing-education courses, eligible for AIA continuing-education credits in many of the design areas of Classical architecture, are offered year-round by the institute. For details on these or other events and programs, go to www.classicist.org or e-mail academic@ma-ica.org.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Exhibitions include "Washington: Symbol & City," a study of Washington, DC, as a national symbol and evolving city, and "David Macaulay: The Art of Drawing Architecture," showing now through May 4, 2008. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technologies and practices for building and design professionals, property owners and others. This year, courses include wood carving, plaster repair, window repair and timber-frame evaluation and repair. For a compete listing of current programs, go to www.preservationworks.org or contact Judy Hayward at 802-674-6752.

WOOD-CARVING WORKSHOPS. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com.

WOODWORKING CLASSES. The North Bennet Street School holds woodworking classes year-round in Boston, MA. Class size is limited to 10 to 14 people. To register and pay online, visit www.nbss.org/workshops/schedule.asp or contact workshop program director Janet A. Collins at workshop@nbss.org or 617-227-9292.



Energy-Saving Answers

The push to save energy can threaten the integrity of an historic home and potentially rob it of that which makes it truly historic. *By John H. Cluver*

It has never been easy being an old house. The subject of undying love and adoration the day it was completed, it has seen this initial devotion challenged by myriad forces. The aging of materials tarnished its original splendor. Leaks and rot led to hasty repairs that left noticeable scars on a previously unblemished façade. Upgraded utilities required internal surgery that left unsightly bulges and protrusions in odd places. And ever-changing tastes and needs generated accretions of new paint, fittings and additions that increasingly misfit its aging frame.

To this list of challenges facing the traditional, historic house, a new threat can be added: the desire to save energy. Actually, this is not really a new threat. There have long been efforts to modify existing houses to reduce the amount of heat necessary to keep our homes comfortable in the bitter winter months, or cool during those long summer days under an unyielding sun. Some past efforts (attic insulation) have been truly beneficial, without hurting the house's historic character. Others (wood storm windows) have been visible, but effective and done in such a way as to complement the original design.

What is new, however, is the current push to save energy, which can threaten the integrity of the historic home and potentially rob it of that which makes it truly historic. It is taking various forms, such as replacement windows with insulated glass, vinyl siding backed with rigid insulation and embossed fiberglass doors with insulated cores. The problem is, if you replace the siding, windows and doors with materials that belong in the 21st century instead of the 19th century, can you still honestly call the house historic?

The appeal of saving energy is understandable. Not only can it save money with lower energy bills, but there is also the added advantage of doing the right thing by reducing the need to consume non-renewable energy sources. And it is easy to do. There are countless manufacturers and installers ready to help you replace your windows, doors and siding (not to mention innumerable advertisements to remind you how negligent you are for not doing so). The government also wants you to do the right thing, offering income-tax deductions for, among other things, replacing old windows and doors.

Is it possible that owning an historic house with traditional materials has become irresponsible, and that, perhaps, we are at a point where the moral justification for preserving our historic legacy is about to be passed by the higher cause of preserving our planet? And if we truly are standing at the crossroads of saving energy and saving history, which road should we choose? Do we choose energy, and live with the loss of our heritage in air-tight shells of plastic? Or do we choose history, and live with the cost and guilt of throwing energy out the window? The answer is that this is not an either/or question. Therefore it is possible to go, guilt free, down the road of history, because in doing so, we are also saving energy.

It is possible to have an old house that is as energy efficient as a typical new house if you are willing to expand the standard understanding of energy efficiency. The key lies in recognizing three basic principles: it takes energy to make new materials; preserving traditional designs has inherent energy-saving advantages; and some improvements are more energy efficient than others.

The true measure of energy savings does not begin and end with the monthly energy bill. Energy is required to make new materials, transport them to the site and to install them. If these new materials are replacing an existing material, then it also takes energy to remove it, haul it away and dispose of it. None of this energy is spent when an existing material is preserved. In the case of a replacement window, there are millions of BTUs of embodied energy required to remove and replace an old window, which puts the new window at an energy deficit compared to an exiting window. True, there is some energy required to maintain a material, but typically it is a fraction of that required to install its replacement.

Exacerbating the energy required for a replacement product is the realization that this "new and improved" product will not last as long as the original did. Failed insulated-glass units must be replaced to retain their energy efficiency and faded and cracked vinyl siding cannot be repaired. One-hundred-year-old pine is more durable than that which is used today – it will continue to be sound long after new wood or vinyl has come and gone. Other examples of the energy benefits of traditional techniques can be more subtle, but no less important. A storm window in front of an historic, single-glazed window can match the U-value of a replacement unit while providing an air pocket that can be warmed by the winter sun and sealing the window from cold winter winds. Wood siding swells when wet – providing a tight barrier against wind-driven rain – then curls slightly when dried to allow any moisture trapped between siding and sheathing to dry. Vinyl siding, on the other hand, rattles in the wind while letting the rain through to the sheathing below.

Finally, there are ways to save energy that are more effective than whole-scale replacement of historic elements. More attic insulation is easy to install and can reduce the heat loss at a key location. A new boiler or furnace will instantly improve the energy efficiency of the whole house, and can do so without altering its historic character. Weatherstripping around the windows and doors will reduce drafts and energy loss. And switching to a renewable source of energy for the home's electricity can be done in a way that does not require a single change anywhere on the property. Buying wind-based power from the local utility or renewable energy credits from a third-party vendor can reduce the pollution and non-renewable resource depletion that is typically created by electricity generation. These alternative energy sources can be utilized in a typical old house at an annual cost that is less than the cheapest replacement window, all while retaining the property's historic integrity.

The owner of a traditional home should take pride in the inherent energy savings of his or her home. And while improving its energy efficiency is something that can and should be done, realize that it does not have to be at the expense of its historic character. ■

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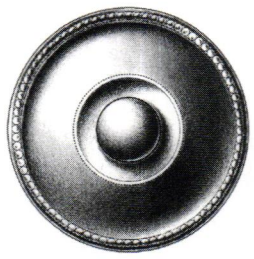
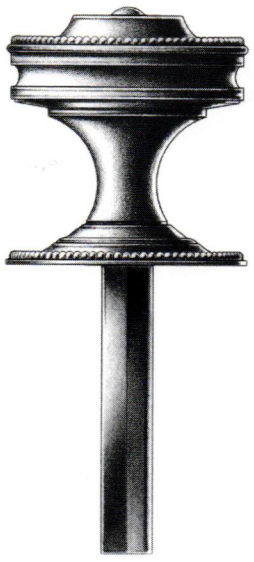
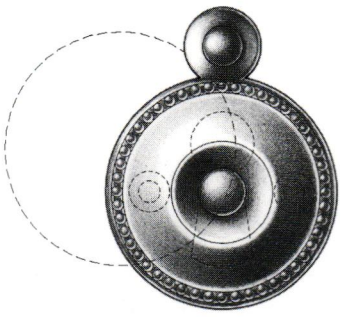
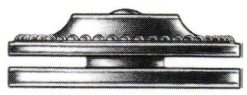
Historic materials not only contribute to the character of historic buildings, but their preservation also saves the energy required to replace them with new materials. *Photo: courtesy of John H. Cluver*



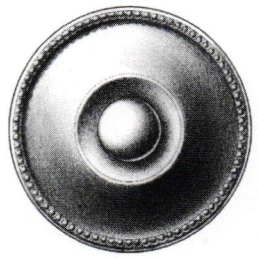


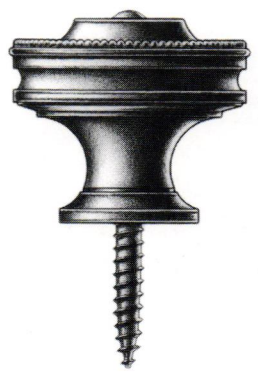
Thumbturn and Rose



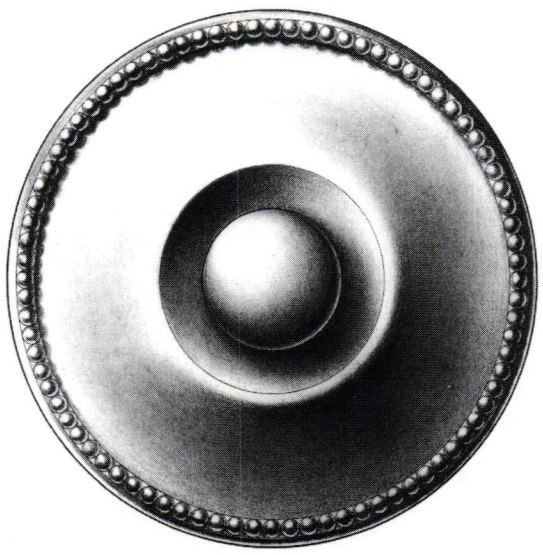


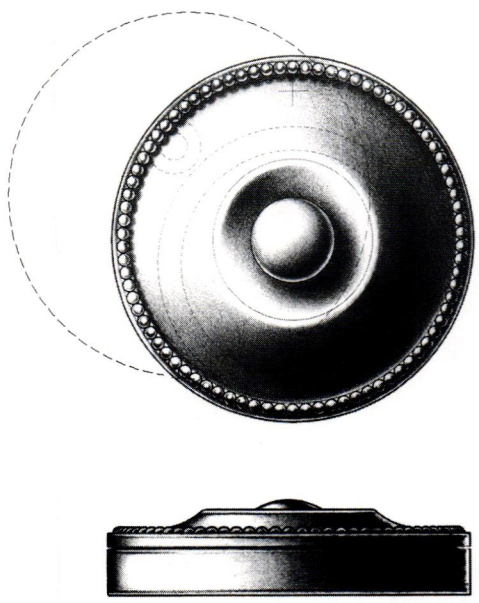
Emergency Trim Ring with Swinging Cover



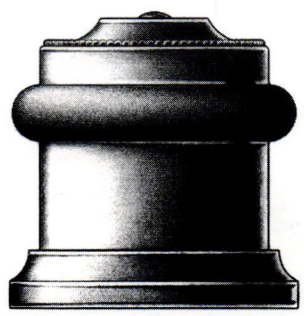


Shutter Knob

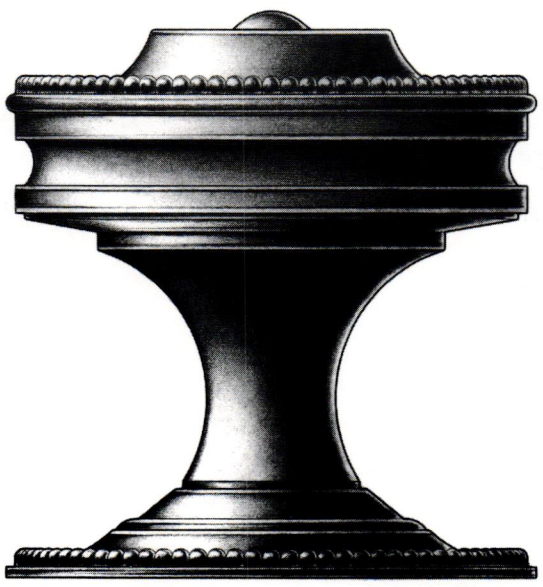




Cylinder Ring with Swinging Cover



Cylindrical Floor Stop with Trim Ring



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